

# THE MUSICAL TIMES

And Singing-Class Circular,  
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The Music Pages only are stereotyped, those persons who would possess the Musical Articles, Notices, Advertisements, &c., can only ensure doing so by taking the work as it appears.

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MARCH 1, 1873.

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## MUSIC FOR THE COMING SEASON.

See page 29.

**PETERBOROUGH CATHEDRAL.**—There are VACANCIES for THREE CHORISTERS (aged from 14 to 19) in Peterborough Cathedral. The trial will take place at the Practice Room in the Cathedral at 12 o'clock on Tuesday, March 11th. For particulars, apply to Mr. H. Keeton, Master of the Chorists, Minster Precincts.

**HEREFORD CATHEDRAL.**—An Assistant VICAR CHORAL (Alto or Bass) will be APPOINTED in March next. Preference given to Candidates in Holy Orders or intending to be so. Apply for particulars to Messrs. Underwood & Knight, Chapter Clerks, Hereford.

**GLOUCESTER COUNTY ASYLUM.**—MALE ATTENDANTS WANTED. Wages commencing at £24, with board, lodging, and washing in the Asylum. Musicians preferred; previous asylum experience not necessary. Apply, stating age, if married or single, musical and other capabilities, to the superintendent at the Asylum. BENJ. SHADGETT, Clerk. February 19, 1873.

**SOPRANO**, well acquainted with Church Music, desires a RE-ENGAGEMENT. Good reader, and accustomed to leading Church or Chapel. H. B. Novello, Ewer & Co., 35, Poultry

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**AN ALTO IS REQUIRED** for the Choir of All Saints', Margaret-street. Must be a good reader. For particulars as to salary, duties, &c., apply to Mr. W. S. Hoyte, Montpellier Villa, 14, Finchley-road, N.W., or at the Church any evening after the five o'clock Evensong.

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**A TENOR LAY CLERKSHIP** is VACANT in Canterbury Cathedral. Testimonials should be sent in by March 14. For particulars, apply to the Precentor.

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MADAME PATEY.

MR. SIMS REEVES.

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MR. LEWIS THOMAS.

CONDUCTOR - MR. BARNBY.

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Applications for tickets, stating the special Friday for which they are required, should be made to the Rev. Canon Wade, Rector, 28, Soho-square, Thomas F. Blackwell, Esq., and J. Armigill, Esq., Churchwardens; A. C. Curtis-Hayward, Esq., 17, Mount-street, Grosvenor-square; and Messrs. Novello, Ewer and Co., 1, Berners-street, W.

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# THE MUSICAL TIMES, 3rd Singing-Class Circular.

MARCH 1, 1873.

## SMALL "PLACES WHERE THEY SING," AND THEIR FITTING MUSIC.

### No. I.—THE PEOPLE'S RESPONSE.

WITHOUT wasting precious lines in exordium, introduction, or other long-named beginning, let us at once take up the consideration of the people's response, as the simplest form to which musical tone may be attached.

*The People's Response.*—Does not the phrase of itself seem to suggest that the people themselves should have some say in the matter, and that the people's use—if such use exist to any appreciable extent—should be allowed full weight in deciding the manner of responding in the common congregation? The question then resolves itself into this—Is there, or is there not, any such people's use of response? It cannot be too widely known or too fully recognized that there does exist such use across Yorkshire and to a less degree in the adjoining counties. In these districts the people's answer is conveyed in uninflected speech, scarcely monotone or in one musical tone—but simply in speech without inflection. Let any Southerner attend the service in any little out-of-the-way Yorkshire church, where the activity of choral secretaries has not burst in upon ancient custom, and his ear will once detect a response widely differing from his whining South Country polytone speech; he will hear a dignified, full-chested, deliberate utterance without inflection—not the sing of one note one hears, rightly or wrongly, from the priest's lips in our cathedrals, but distinct speech, without change of tone.

And it must be confessed that the Yorkshire custom, be it what it may, is in full accordance with the national character. Be it of insular pride, or what not, an indisputable fact surely, it is that there is nothing we English folk are less to do, be we journeying, at home, or be we in church than blaze abroad our inner feelings. That mode of response is surely most English that takes the least colouring from personal feeling; inflection is the colouring of speech, therefore uninflected speech for this purpose best suits the national character; and this doubtless is the chief cause why the answer of the common congregation will always be found much fuller where there is no inflection, than where ordinary speech is employed for response. Many who would shrink from making their voices heard in the individuality of inflection, readily join in the neutral one-tone. Surely, without going further, these three considerations—that there is over a large district of England an immemorial use of one people—that it is in strict accordance with the national character—that it secures a fuller and more general response—may be left to decide the advisability of, as far as possible, extending inflectionless speech as the acknowledged vehicle of the people's answer.

But now comes another question. We shall have made but small advance in securing a decent and orderly response unless we can contrive to gather the responding voices into one tone. Uninflected speech must needs be in some one tone—the line that separates it from monotone proper, or the sing of one note, is very fine, and if various speakers use different tones for their uninflected speech, the effect is but little more orderly—if at all so—than if ordinary speech were used. How then shall we obtain this agreement in selecting one note? Two at least of our leading living Church composers have directed their attention to solve this difficulty by setting harmonies to the persistent one note. These—the simplest form of musical service—do indeed most satisfactorily effect the desired object of collecting and sustaining the people's uninflected response, and it is impossible to overstate the value of these settings in securing a decent and orderly, and full people's answer; constant use only tends more and more to prove their fitness and usefulness. It might be supposed by those who have no experience to guide them that an opinion, that the choir and congregation of an ordinary country church for instance, would be wholly unable to keep

the one note through the service, and that the accompaniment instead of aiding, would only serve to proclaim the deviation. "Go into a cathedral, and listen to the Confession, running down almost like emptying a bottle, and is it likely that the half-trained choir and wholly untrained people can keep a note, when the practised choir of a cathedral do systematically fall?" Likely or not, fact it is that the half-trained choir and wholly untrained people do contrive to keep their note, and in a way too the cathedral choir do not, and probably cannot do. And, doubtless, strange as the assertion may at first sound, this comes about from the very reason of this want of training. As long as one note only is wanted, the very inflexibility of the untrained voice serves good turn. Only get the note once hit, and the hard voice takes a positive effort, like a stiff tap, to get it turned on another note. Let the mind wander as it may, still on, and on, and on—the untrained voice pours out of the unchanged orifice its one note. While on the contrary the delicate trained voice, if the attention flags for one moment, by minute gradations falls away insensibly, as the mind relaxes the effort of trimming by the ear. In practice it will be found that there is no difficulty in keeping the ordinary choir well up to pitch with accompanied monotone, but stray into melodic response—take to "doing Tallis," and where the trained choir at once rallies into tone, the ordinary choir falls to pieces in those indescribable noises, that so frequently impart such a sense of agony to the Preces.

One further step must be taken to ensure to the people's response full decency and order, and that is, that the minister shall himself adopt the people's custom, and employ uninflected speech in the common prayer. In our day, happily, the old attempts at *fine reading*, as taught by "Professors of Elocution," have well nigh wholly passed away. The clergy, of whatever shade of opinion, have for the most part laid aside the ancient prejudice against inflectionless speech, and where the one-tone is not purposely used, we find often so slight a variation from it, that it may be classed with it.

The fact is, not only is it found that speech with slight or no inflection wears and tears the voice very much less than ordinary speech, but that it is a far better vehicle of the words—carries them farther and more distinctly—doing away as it does with those falling tones, occurring so often in common speech, and which go by the term of dropping the voice. It may also be added that the very impersonality of the use commends itself to many minds. There is a sense of obtruding one's own meanings into the common prayer, when ordinary speech is used, and every priest surely desires to stand before his people as the minister of the church, rather than as the Rev. Mr. So-and-so. Much more general might the use become, if only it were more extensively recognized, that the aim should be not to set the prayers to a song of one note, but to speak without employing variation of tone. Surely nothing is more offensive to good taste, propriety, and sober feeling, than to hear prayers trolled forth in a rollicking showman's voice, or daintily warbled with *cres.* and *dim.* and *p's* and *f's* to the display of what the ladies call *Mr. So-and-so's charming voice*. Unfortunately such exhibitions commonly pass for intoning, and in more ways than one serve to deter many from adopting the custom of which such exhibitions are the parodies. "I cannot intone," says the quiet, modest man, who has neither the showman's nor the young lover's voice. "I cannot intone, I have no voice." No voice? Why, cannot you speak? You read the service on several tones; as surely as if you can go up several steps you can go up one, so surely if you can read in several tones you can read in one. Let me prove to you that you can intone. Whisper a sentence as clearly and articulately as you can. Now repeat that sentence, adding to the whisper—the dry articulation—any one tone you can utter easily. Give as much articulation and as little tone as you can; watch your throat and observe the form it takes in its effort to supply the whisper with vocal tone. Retaining that form of throat, read many sentences as dryly and articulately as you can, and if you test your note by tuning-fork or otherwise, you will find you will have kept the pitch. That is best intoning that, being true to pitch, shall yet be able to pass as simple speech in the ears of the ordinary hearer. It yet



remains for the ministrant to identify his note with the people's accompanied note of response. Few if any ears, it is to be hoped, there are so dull as to be *unable to learn* to take up a note from an organ, if that note lies near the prevailing speaking tone. It must be owned that there is some difficulty in this matter, but the real point of the difficulty lies in the difficulty not being recognized by those who have to surmount it. The man with imperfect ear has no inner test to help him to accuracy; if he would but take his quicker-eared friend's kindly word and firmly resolve to set a true G fast and firm in his ear—even though at the cost of hours of practice—the difficulty would surely in every case almost, quickly vanish. And who would begrudge a few hours' patient labour to be able to help, rather than interfere with, the one-note response of the people; one-note response helping surely to one-heart feeling.

J. POWELL METCALFE.

### ENGLISH OPERA.

By HENRY C. LUNN.

ALL thinkers upon the condition of British Operatic art who, like ourselves, are old enough to remember the days of the "English Opera House," as it was termed, cannot but be struck with the manner in which this establishment was carried on year after year, in spite of the fact that frequently for months together an Opera was never heard within its walls. The theatre under the management of Mr. Arnold, although theoretically opened for the representation of strictly musical works, was practically devoted to what was likely to bring an audience; and we distinctly recollect that a drama entitled "The Evil Eye," was a highly attractive piece; that John Reeve, the low comedian of his time, was excessively funny in the character of *Zanie Kiebags*; and that the same actor, in a Farce, called "The Mummy" (which was moulded on the model of the more modern "Adelphi Screamer"), kept the audience in a roar of laughter from the rising to the falling of the curtain. Strangely enough, however, the original object for which the theatre was founded, could not be entirely lost sight of, for by the terms of the licence, it was compulsory to have a certain number of pieces of music in each act. This gave rise to the most absurd effects, for songs, duets, &c., were dragged in without meaning, simply to satisfy the conscience of the Lord Chamberlain. But their great hope was in *finales*: the act-drop scarcely ever fell without a number of people rushing in most unceremoniously (very often into a gentleman's drawing-room,) and bawling out some such nonsense as the following, which was set to music by the "arranger" of the establishment:

When morning beams,  
We wake from dreams,  
And off to hunt we go.  
And, when it's o'er,  
We drink and roar,  
Hark forward, ho, yo ho!

Solos, too, as we have said, were constantly introduced, having so little to do with the situation in which they were sung, that the business of the scene was usually temporarily suspended, and a few words allusive to the subject of the song, written for the occasion, were spoken by the vocalist, as a "cue" for the orchestra. Thus a brigand, who had been pursued by troops into a mountain pass, would come forward, and, at the risk of being fired upon, sing a sentimental effusion, relating to his early days; a waiting-maid would unceremoniously walk into her mistress's room and, bidding her "listen," give a detailed account of her numerous wooers, and the manner in which she had treated them; and we have even seen a harp and milking-stool brought into a corn-field, in order that the suffering heroine (who unfortunately happened to be a vocalist) should sing a popular ballad to her own accompaniment.

Unquestionably these "musical pieces" (if such they might be called), would scarcely do much for the cultivation of creative operatic talent; but it must be remembered that the *idea* was thus kept alive—there was an English Opera House, if there were an English Opera to put in it; and if composers could not or would not write one, the lessee was always

enabled to fall back upon *Zanie Kiebags* and fill the house. Let those who regard these days with wonder recollect, however, that English Operas were given, and successfully too; and that from this period we may date a very decided growth in the taste for musical works by British composers. Loder's "Nourjahad," and John Barnett's "Mountain Sylph," to name only two of the many produced, attracted large audiences, and encouraged the belief that as long as there existed a home for such native productions, no difficulty would be found in procuring them. It may also be said that the cast of these operas was, as a rule, in the highest degree satisfactory. In the "Mountain Sylph," for instance, Miss Romer, Messrs. Wilson, and Henry Phillips formed a trio thoroughly competent to interpret the music entrusted to them; and although it must be confessed that Mr. Keeley, who played the part of *Christie*, however good as a comedian, could hardly be accepted as a vocalist, the public was good natured enough to laugh with him, instead of at him, because it was well understood that with a company so strangely mixed, the singers must be constantly encroaching upon the province of the actors, and the actors upon that of the singers.

But, apart from the works written especially for this establishment, it must be borne in mind that foreign operas in the English language were here presented, and this during the time when the fashionable lyrical establishment in the Haymarket was sealed to the general public, in consequence of the high rate of admission. Night after night, for example, was the house filled to hear Weber's "Der Freischütz," which in a short time became actually popular, even with the masses. Many other operas, too, of the highest class, by continental composers, were constantly given: and it is an indisputable fact that, in spite of the much vaunted rapid and universal spread of the art, better operatic music was to be found on the pianofortes of amateurs in those days than in the present.

With this truth before us, it is obviously absurd to account for the non-existence of an English Opera House, by the fact of there being no composers who can write for it. Those who watch the progress of musical events in this country, must know that for years the public has been carefully educated away from, instead of towards it. The Italian Opera, at first, only appealing to the aristocratic few, has now become a popular institution, and the nationality of lyrical works is so disguised, from the fact of one language only being used, that, save for the retention of some of the original titles in the bills (for a mercantile, and not an artistic reason), few persons can ever know to what words the music of an opera had been first allied. It will of course be seen that in endeavouring to prove how the exclusive use of the Italian tongue on the lyric stage in this country has gradually weaned the people from the desire to hear their native language sung by native vocalists, we are but echoing the sentiments of Mr. G. A. Macfarren, who, in an able paper in this journal on the evil influence of the Italian language upon music, has clearly pointed out the importance of the subject as affecting the progress of pure English art. Speaking of the manner in which composers' works are perverted in their meaning by translation, he says, "One might forgive this paramount injustice to a musician under either of two circumstances. Firstly, were the so-called translation into the native language of the executant, who would then be enabled to invest its performance with such natural impulse as is incompatible with the enunciation of a strange tongue; secondly, were the text rendered into the native language of the audience, who would thus be enabled more thoroughly to apprehend the musical purport than is possible through the aid of the English side of an opera libretto, or even through the preparatory help of school education." Here, indeed, the matter is stated so convincingly, that we might wonder what the veriest musical conservative could say against it. Were it possible to present foreign operas in their original language, and with a company of native vocalists, nothing could of course be more satisfactory; but to translate a German work, for instance, into Italian, and then have it sung by Swedish, French, German, or even English artists, is a manifest absurdity which, if art were regarded as it should be in this country, could scarcely be tolerated. Handel commenced his career in England by composing Italian operas, according to



the fashion of the time; but he soon discovered that to get to the heart of a nation he must write in its language; the result is that his Italian operas are forgotten, and his English works will live for ever. Strange, indeed, that a foreigner should teach us that our native tongue is as adaptable for the highest class of music as any other; and stranger still that we should have profited so little by the lesson; for although we did not think it necessary to translate "Acis and Galatea" into Italian before it could be presented to a refined British audience, it is certain that many English composers who have been bold enough to write an opera for performance before their countrymen and countrywomen, have been compelled either to set the music to Italian words, or to get it distorted from the original text into the recognized lyrical tongue, in order to gain admission for it into fashionable society. Better indeed is it that we should go back to the days of our old English Opera House, even with such mongrel pieces as "The Evil Eye," and "The Mummy" as an occasional variety, than that we should be compelled to listen to German and French works—the language of which is as much an integral portion of their composition as it is of the "Creation" or the "Messiah,"—so thoroughly disguised by translation into Italian, that their own composers would scarcely know them. That a school of British lyrical art might grow from this there can scarcely be a doubt; for singers, as well as composers, would then be trained to adopt their mother tongue as a vehicle for musical expression. Let us then, instead of exploring the want of a National Establishment devoted to the works of native composers, endeavour to create a popular desire for its existence; and, as a preliminary step towards the formation of an English Opera, give the people a series of operas in English.

The Reid Concert at Edinburgh has this year been unusually successful. Mr. Hallé's orchestra, with Madame Norman-Neruda as solo violinist, and Madlle. Nita Gaetano and Mr. William Castle as principal vocalists, drew together a large audience, and a finer programme than that presented on the occasion could scarcely be imagined. The "Introduction Pastorale, March and Minuet," by the late founder of the Music Chair, General Reid, were, of course, included in the selection, according to custom, during the performance of which the whole audience remained standing. Beethoven's Symphony in B flat was finely given; and among the interesting works in the programme we may mention Bach's double Concerto for two violins—the soloists being Madame Norman-Neruda and Herr Straus—who created quite a sensation with the audience. Two concerts were afterwards given, at which the Music Hall was crowded as ever. The classical nature of the programmes in these performances reflected the highest credit upon those connected with the Festival; and the thanks of all are due to Professor Oakeley, who, although not perfectly recovered from his late severe accident, has displayed untiring zeal and energy in promoting the success of the enterprise.

A FESTIVAL, under the direction of Herr Kuhe, has also taken place at Brighton, which was highly gratifying in its results. Miss Virginia Gabriel's Cantata, "Evangeline," which is perhaps scarcely worthy of being associated with the cumulative works by which it was surrounded; but although inexperienced is shown in its general treatment, there are many melodious phrases scattered throughout, which were duly appreciated. Sir Michael Costa's "Eli," Sir W. Sterndale Bennett's "Woman of Samaria," Spohr's "Last Judgment," Mendelssohn's "Elijah," and Handel's "Judas Maccabæus," were included in the scheme, and Herr Kuhe's performance of some of the most classical pianoforte works has been a conspicuous feature in the concerts. Misses Edith Wynne and S. Ferrari, Mesdames Patey and Florence Lancia, Messrs. Vernon Rigby, Lewis Thomas, Santley, &c., have given valuable assistance in the vocal department, and the orchestra has been thoroughly efficient at every performance. The closing concert, which is announced to take place after our number has gone to press, is for the benefit of the director, Herr Kuhe.

## CRYSTAL PALACE.

THE anniversary of the birth of Franz Schubert occurring on Friday the 31st January, the programme of the concert on the next day was chiefly devoted to his compositions. The Symphony in B flat (No. 5) is one of the treasures discovered by Mr. George Grove (who is now known not only as secretary and manager of the Crystal Palace, but as one of the ablest annotators upon the musical works performed there), and its presentation on this occasion for the first time in this country, excited the deepest curiosity. Certainly the Symphony is not one which, beautiful as it is throughout, would have placed the composer in the position he now occupies; but it is of the highest value as showing how largely he was influenced in his early days by a reverence for the works of Mozart and Haydn, the Minuet, especially, recalling most vividly that in Mozart's Symphony in G minor. The Finale is full of grace and animation, and in construction is the most important of all the movements. The instrumentation throughout is charming; and the effect upon the audience fully proved how thoroughly even the immature compositions of this writer have an interest for the general public. A part-song, "Night in the Forest," with accompaniment for four horns, and a hymn, "O Lord our God," were also heard for the first time, the former piece producing but little effect, in spite of some excellent writing; and the latter, with a full wind band accompaniment, having scarcely sufficient individuality of style to make it stand forth prominently from the many compositions of its class. In these two pieces and a part-song by the same composer, "The Gondolier" (not, however, a novelty) the singers were Messrs. H. Guy, Howells, Wadmore, Pope and Parker. The selection from Schubert's works also included the Overture to "Rosamunde," and the melodious Romance (the only solo in the incidental music to that drama) excellently sung by Madame Lemmens-Sherrington. Henselt's Pianoforte Concerto, remarkable not only for its intrinsic merit, but for its excessive difficulty, was played with admirable precision by Mr. Oscar Beringer, who elicited warm and deserved applause at the conclusion of each movement. The performance of Schumann's "Paradise and the Peri" on the 8th ult., again brought forward this composer's claims to a larger share of public attention and popular appreciation. These claims are urged from time to time by his admirers with a pertinacity which, if continued, might sooner or later deserve, if it did not ensure, success. Owing to the obvious beauty of many of his songs, and the constant and admirable exposition of his pianoforte pieces by Madame Schumann, his works are making such progress in the estimation of the public, that even his avowed detractors are obliged to admit the charm of his smaller pieces, making a stand, however, against the larger works, which, unfortunately, are less known. At this point matters may chance to remain, unless something be done towards presenting the greater compositions more frequently, and with a more careful preparation than usual. The most remarkable instance at the present day of bringing an abstruse work into popularity is exemplified in Bach's Passion. But it could only have been done by repeated performances at comparatively short intervals, and by a sacrifice of time seldom to be accomplished, in these railroad days. Should such means be applied to "Paradise and the Peri," the position which Schumann's works should properly take in the world of art would soon be settled. Amongst much that was highly commendable in the performance at the Crystal Palace, there were not wanting signs of hasty preparation. These were particularly noticeable in the accompaniments, which, as a rule, seemed loud and wanting in repose. Had the orchestral detail been brought out as Mr. Manns and his admirable orchestra have taught us to expect at their hands, the pleasure actually experienced would have been greatly enhanced. Against these difficulties the soloists struggled bravely, and succeeded in eliciting the approbation of an audience remarkably undemonstrative. Mme. Sherrington, absent from illness, was replaced at three days' notice by Miss Blanche Cole, whilst Miss Julia Elton did the same kind office for Mme. Patey, with scarcely twenty-four hours' notice, both these ladies acquitting themselves well. Miss Katherine Poyntz also filled a difficult part with true artistic feeling. But it is to Signor Foli we were indebted for a performance almost perfect, his fine voice resisting all attempts to overpower it, and his broad and dignified style telling with wonderful effect. Mr. Cummings was not heard altogether to advantage, the tenor part being in a great measure too low for him. What he did, however, was done well, as might be expected of one of the most artistic singers of the day. It is to be hoped that before the im-

pression of the late performance dies away another may be given: it could not fail to be an advantage in every way. The principal event at the concert on the 15th ult., was the appearance of Herr Joachim, who performed Mendelssohn's Violin Concerto in a style which has never been surpassed, if equalled, even by himself, and drew from the large audience assembled the loudest demonstrations of delight. The orchestral compositions were Brahms's Serenade, in D (which received an absolutely perfect rendering), and the Overtures to "Abu Hassan" (Weber) and "Masaniello" (Anber). The vocalists were Madlle. Risarelli (from the St. George's Hall Italian Opera Company) and Mr. E. Lloyd. The services of Mr. Manns, who conducted the several important works at the concerts named in our notice, have proved invaluable in securing so triumphantly successful a result.

#### ROYAL ALBERT HALL CHORAL SOCIETY.

MR. BARNBY having been appointed conductor of this choir has, with the addition of a number from that excellent body of vocalists under his direction so long and honourably known to the public at the "Oratorio Concerts," formed an Association from which may be confidently anticipated the most beneficial results. The Albert Hall, where the first performance of these united choirs took place on the 12th ult., was at least on this occasion put to its legitimate use. The colossal size of the building demands a large mass of voices which, by constant practice under a watchful conductor, shall be trained to the cultivation of a tone especially adapted to fill so vast an area; and judging by the result of the one public trial upon which we are able to comment, both the choir and its director are thoroughly competent to the task. No better or more appropriate work could have been selected at the opening concert than Bach's "St. Matthew" Passion Music, for its popularity in this country is mainly owing to the exertions of Mr. Barnby and the admirable choir which he formed and for so many years ably conducted. Upon the sublimity of the composition itself it will not be necessary for us again to enlarge; but we may say that its excessive beauties were so thoroughly revealed to the audience at the Albert Hall that we have every hope, considering the aristocratic nature of the assembly, of real and lasting benefit to the art accruing from its performance in a locality which enjoys the patronage and countenance of Royalty. The choir was finely balanced; and the purity of tone, especially in the chorales (which were sung without accompaniment), has scarcely ever been equalled: indeed it was with some difficulty that Mr. Barnby could adhere to his highly commendable resolution of steadily refusing encores, for the applause at the conclusion of these beautiful Lutheran tunes was as warm as it was well deserved. We must also mention that the gradations of tone throughout this difficult work were so admirably preserved, that the eye alone could detect the enormous body of singers employed; and as an instance of the ease with which power could be produced at will, we may cite the sudden exclamation of the choir on the word "Barabbas," which came like an electric shock upon the listeners. The soprano solos were effectively given by Madame Florence Lancia, and Miss Julia Elton sang those for the contralto, her greatest impression being created in the Air, "Have mercy upon me," the violin *obbligato* to which was excellently played by Herr Pollitzer. Mr. Cummings's earnest delivery of the tenor music was, as usual, a feature in the performance; the whole of the important recitatives, especially that in which Peter's denial of the Saviour is described, being sung with much intensity and truthful expression. Signor Foli was also admirable in the principal bass solos; and Mr. Thurley Beale, who is always thoroughly reliable, deserves high commendation for his singing of some of the bass recitatives. Mr. Barnby conducted with his accustomed skill and intelligence; Mr. Randegger lent efficient aid in accompanying several of the recitatives on the pianoforte, and Dr. Stainer presided with much ability at the organ. At the conclusion of the "Passion Music," the National Anthem was sung.

#### BRITISH ORCHESTRAL SOCIETY.

THE fifth concert of this Society, which took place at St. James's Hall on the 6th ult., was distinguished by one novelty, an Overture composed expressly for the Association by Mr. J. F. Barnett, and intended as a prelude to Shakespeare's "Winter's Tale." The design of this work is rather to reflect the general feeling of the play, than to musically illustrate the several incidents, and in this we think the

composer has been successful. The instrumentation shows a thorough acquaintance with the resources of the orchestra, and the themes are generally well treated, the pastoral portion especially being highly effective, and contrasting well with the plaintive opening strain. Mr. Barnett, who conducted his Overture, was warmly and deservedly applauded, and may fairly congratulate himself on having at least sustained the reputation he has already won. Mendelssohn must be made of the young pianist, Miss Nathalie Evans, who played Chopin's Polonaise, in E flat (accompanied by the orchestra), with a brilliant touch and decision which elicited much applause; but we doubt the policy of placing an inexperienced performer before such an audience, when so many of our ripest English artists are waiting for a hearing. Mendelssohn's "Scotch Symphony," and Beethoven's Overture to "Egmont" went well (the former, however, better than the latter). The vocalists were Miss Edith Wynne, Miss Julia Elton, Mr. E. Lloyd, and Mr. Len Thomas; a MS. song from Mr. Sullivan's Opera, "The Sapphire Necklace" (sung by Miss Wynne), obtaining well deserved applause and an unmistakable encore; and a Sterndale Bennett's charming Quartet from "The Women of Samaria," being one of the great successes of the evening. At the sixth and last concert, on the 20th ult., the principal orchestral works were Mozart's Symphony, in G minor, and the Overtures to "A Midsummer Night's Dream," and "Guillaume Tell." Mr. John Francis Barnett's performance of Mendelssohn's Concerto, in D minor, proved that native pianists are to be found fully capable of interpreting the highest works, and the applause with which he was greeted at the conclusion of the composition was in every respect most legitimately earned. The Andante from Alice Ma Smith's Clarinet Concerto, in A, was finely performed by Mr. Lazarus, and warmly received. Mr. Vernon Right being too unwell to appear, Mr. Santley sang an additional song (the ever welcome "O ruddier than the cherry"), and Mr. W. A. Howells (from the Royal Academy of Music) supplied his place in Sir M. Costa's Quartet, "Ecco qui fiero istante." The other vocalists were Madame Florence Lancia and Madame Patey. Mr. George Mount (who rapidly gaining control over his fine band) conducted, as usual; and we presume that a portion of the applause with which the National Anthem (performed by the orchestra) was greeted at the conclusion of the concert might reasonably be accepted by the new conductor as a public tribute to his exertions during the season.

#### WAGNER SOCIETY.

It is sincerely to be hoped that the enthusiastic and appreciative audience assembled at the Hanover Square Rooms at the first concert of this Society, on the 19th ult., had more knowledge of the artistic theory of Richard Wagner than to accept the specimens given on the occasion, as music at all adapted for a concert-room. Detached from the surroundings which form a portion of all this composer's works, we were called upon to pass judgment upon the creations of his vivid imagination under circumstances with which he expressly tells us are antagonistic to their due effect. Honour indeed, in the highest degree, is due to the members of the Wagner Society, who, seeing that no manager of the courage to place this composer's Operas before the public have resolved to come forward boldly as champions in the cause; but the experiment is a hazardous one, for those who believe, with this musical reformer, that the theatre should not be turned into a concert-room, must also believe that the concert-room should not be turned into a theatre. The resolution, then, to appeal to a somewhat exclusive audience at the Hanover Square Rooms in the first instance, was the wisdom of which has been shown by the result; for a stranger entering the room unconscious of the nature of the concert, and hearing the solid rounds of applause at the conclusion of the compositions, must have imagined that he was attending a performance of the most popular works, instead of an experimental one exclusively composed of the "music of the future." That this demonstration was in a measure owing to the innate beauty, originality of thought, and gorgeous colouring of the several tone-pictures presented to the audience there can be no question; but must be recollected that the listeners comprised very many of those who had already become converts to the Wagner theory, and that of those who came as strangers to it, a number eagerly possessed themselves of the annotated programme, and deeply studied the meaning of every part which was submitted to them. At St. James's Hall, where the programme is shortly to be repeated in all its integrity, a more mixed audience will be assembled, and if the success

of this Square 1 for Wag to be lon which w too well the fault instrum the rapid which co is perha Wagner scarcely apart from be cited young c Herr Die manages "Loheng instrument concert-r to Elsa," Diener, w the eveni to the thi with the instrument never tire when the been com the comp that his m in proof the chora was of co concert pi which ha "Die Meis regarded certainly a "program rivalled. remarkabl manshipp on the suri and origi mastery of "Liebeslie readers an nounced, French mu posed chie shown; an dramme of Gounod performance anything, n "Faust," naturally be earnest of it all on Satu port must h the excited gradual step for our own all higher i composition; colutely fr property

of this concert should at all equal that in the Hanover Square Rooms, there can be little doubt that the demand for Wagner's Operas will very speedily be too decisive to be longer disregarded. The overture to "Tannhäuser," which was very judiciously chosen for the opening piece, is too well known to need more than a passing eulogium upon the faultless manner in which it was executed, the wind instruments, more especially, supporting the theme against the rapid triplet string accompaniment, with a beauty of tone which could not be surpassed. The Prayer from "Rienzi" is perhaps historically interesting as proving the growth of Wagner's style; but (the Opera being an early work) it scarcely shows sufficient individuality of thought to stand apart from the many vocal pieces of its class which might be cited from the works of the operatic writers by whom the young composer was surrounded. It was finely sung by Herr Diener, who has an excellent tenor voice, which he manages with the skill of a true artist. The selection from "Lohengrin," commencing with the fanciful and delicately instrumented prelude (already an established favourite in our concert-rooms) was highly interesting. Lohengrin's "Song to Elsa," a charming melody, sung to perfection by Herr Diener, was warmly received; but the undoubted features of the evening were the "Bridal March," and the Introduction to the third Act, movements so full of character, so replete with the most fascinating melodious phrases, and so richly instrumented, that the hearers appeared as if they would never tire of applauding, and scarcely seemed satisfied even when their demands for the repetition of each piece had been complied with. Here indeed was a real triumph for the composer, who, as we have already said, never intended that his music should be separated from the dramatic action, in proof of which it may be mentioned, that the whole of the choral portion which accompanies the "Bridal" music was of course omitted; and that to make it a complete concert piece a few bars were tacked on at the conclusion which had nothing whatever to do with it. The overture to "Die Meistersinger von Nürnberg," which followed, may be regarded as a true reflex of the composer's latest style; and certainly as an example of what it is now the fashion to call "programme music," it stands almost, if not entirely, unrivalled. Only those who have studied the score of this remarkable piece can fully appreciate the exquisite workmanship which it displays; but the many beauties which lie on the surface are sufficient to stamp it as the work of a bold and original thinker, and of one who has attained a thorough mastery over the resources of his art. Siegmund's "Liebeslied," from the Opera "Die Walküre" (brought out at Munich in 1870), was so ably rendered by Herr Diener as to elicit an encore; and the brilliantly instrumented Kaiser-Richmarch" (which has already been heard at the Crystal Palace) brought to a conclusion one of the most interesting of the principal performers of the Crystal Palace orchestra, upon the piano, was ably conducted by Herr Dannreuther, who also played masterly with much refinement the pianoforte accompaniment to the due ending from "Die Walküre." Whatever may be thought of Herr Wagner's theories upon operatic art, there can be no question of his power to put them into action; and, thanks to the establishment of this Society, even if the ultimate verdict of musical England should be against him, he will show at least not be condemned unheard.

#### M. GOUNOD'S CHOIR.

A SERIES of five "Subscription Concerts," our musical readers are, doubtless, aware, has for some time been announced, with M. Gounod as director. That the eminent French musician has been diligently training a choir, composed chiefly of amateurs, is a fact not less generally known; and, if we may draw conclusions from the programme of the first concert in St. James's Hall, one of M. Gounod's principal reasons for undertaking these performances is to bring forward compositions of his own, anything, new or old, to which the name of the composer "Faust," "Mireille," "Romeo et Julietta" is affixed, must naturally be welcome to those who care for music good and earnest of its kind. We should have been glad to see the hall on Saturday more crowded; but every enterprise of the sort must have a beginning, and public sympathy can only be excited by hearsay reports of its progress, and by the gradual steps taken to secure for it a permanent attraction, for our own part, we should rate "M. Gounod's Concerts" all higher if the programmes were limited to M. Gounod's compositions. Out of fourteen pieces only three were not absolutely from his pen; and even one of these was half property, being the "Ave Maria" which he has wedded

to John Sebastian Bach's first Prelude (from the "Well Tempered Clavier")—the only apology for such a liberty being the genuine beauty of the melody—played on the occasion under notice, upon the violin, by a young gentleman, described in the programme as "honorary member of the choir." The first part of the selection, besides this "Ave Maria," published and known through so many different arrangements, was devoted exclusively to ecclesiastical pieces, and comprised a new setting of the "Pater Noster," a "Requiem," and a psalm ("Omnipotent Lord") by M. Gounod, as well as the contralto air, "He was despised," from the "Messiah," sung by another young gentleman, "member of the choir" (and encored). The "Pater Noster" and the "Requiem" are successful examples of M. Gounod's power to write for sacred themes music which, while simple, shall also be telling and expressive. There is in neither of them any attempt at unusual harmony or elaborate contrapuntal device; and the aim of the composer to suit them for general use, where large resources are not at hand, is evident. In our opinion, he has admirably carried out his intention. The "Pater Noster," in its way, is irreproachable. The "Introit," "Kyrie Eleison" and "Agnus Dei" of the Requiem were not new to the English admirers of M. Gounod's sacred music, having been publicly performed some time since. Whatever expectations these may have raised are fully carried out by the "Offertorium," "Sanctus," and "Pie Jesu," which now complete the work. The "Sanctus" especially touches us by its solemnity. Rarely have words of serious import been more emphatically expressed with so little apparent straining after effect. This was undoubtedly the best executed piece of the evening, and the unanimous encore it obtained was a just recognition of its merit. Not to enter further into details—unnecessary by the way in reference to a work of so unpretentious a character—we may safely predict for this new Requiem a wide-spread popularity in places for which it is expressly intended. The performance was conducted by M. Gounod himself, who was received by the audience with every mark of cordiality.

The second part of the concert consisted of secular compositions, exclusively from the pen of M. Gounod, three of which—a part-song, "Gitanella," a double chorus, "Bright star of eve," and two Italian canzonets, "Perché piangi?" and "Ho messo nuovo corde" for a tenor voice—were heard for the first time. There was also his setting of Lord Byron's "Maid of Athens," sung with true feeling by a lady "member of the choir," who was re-called and much applauded. The chief interest of the concert, however, attached to the first part and the sacred music.—*Times*.

#### MADAME GODDARD'S FAREWELL CONCERT.

ON Tuesday the 11th ult. at St. James's Hall, this distinguished pianist took her leave of the English public, in the full possession of those powers which have placed her in the foremost rank of artists in this country for twenty years. That she never played better than on this evening, when for the last time she was greeted by the hearty applause of a London audience, was remarked by all who were present. Woelf's Sonata, "Ne plus ultra," was rendered throughout with that delicacy of touch and facility of execution which have always been the distinguishing characteristics of her performance; and so delighted were the listeners with her efforts that, after a triple recall, they would scarcely allow her to leave them, even when she had acknowledged this tribute to her talents by performing Thalberg's Fantasia on "Home, sweet home." Haydn's Trio in G major, had her valuable co-operation in the pianoforte part; and assisted as she was by Messrs. Carrodus and Piatti, it is needless to say that it was given to perfection. She also performed with Signor Piatti, Mendelssohn's Sonata in D major, and accompanied Mr. Lloyd in Beethoven's "Adelaide." The programme included Haydn's Quartet in F (Op. 77, No. 2), which was finely played by Messrs. Carrodus, Ries, Zerbin and Piatti; and songs were given with much success by Mr. Santley; but the centre of attraction was, as may be imagined, Madame Goddard herself, and it was indeed difficult to realize the fact that when she retired from the platform after Haydn's trio, she parted from her numerous admirers in this country for ever.

HER Majesty's Commissioners have resolved upon a recognition of the claims of music in the arrangements for the forthcoming annual International Exhibition, which, if carried out as promised, will have a material effect upon the



progress of musical art in this country. A full and complete orchestra will be placed under the direction of Mr. Barnby, for the purpose of giving daily performances of classical music; one or two Overtures, a Symphony or Concerto, and possibly some vocal music, constituting each programme. Other performances, in which the Royal Albert Hall Choral Society may participate, are also contemplated.

We regret to announce the death of Dr. Henry Hugh Pierson, which occurred early in the past month, at Leipsic. Dr. Pierson's Oratorio "Jerusalem," produced at the Norwich Festival in 1862, was the only entire work of his known in this country; but it will be recollected that portions of a more recent Oratorio, "Hezekiah," were given at the Norwich Festival of 1869. He has also written music to the second part of Goethe's "Faust," and several pieces, both secular and sacred, few of which however are now known. Dr. Pierson was an excellent musician; and however opinions may differ as to his true rank amongst composers, there can be little doubt that he was a thoroughly earnest and conscientious artist.

The second letter which we have received from "Union Jack," respecting the British Orchestral Society, contains nothing but a reiteration of the opinions expressed in his first communication, with the addition of a few personalities which have nothing whatever to do with the subject. Under the circumstances, therefore, we think it better that the correspondence should cease.

JUDGING from the American catalogues the vocal music most popular amongst amateurs is of the same lugubrious nature which rules the hour on this side of the Atlantic. Here, for instance, is an advertisement: "Her little bed is empty," by the author of "Ring the bell softly, there's crape on the Door," "Darling Minnie Lee," "Where the Little Feet are Waiting, on the Golden Stair," "Put me in my Little Bed," &c. We presume that this funeral music appeals to those who would make their purchases at a mourning warehouse in the "Mitigated Affliction Department."

The capabilities of Messrs. Walker and Sons' organ built for St. Martin's Church, Leicester, were displayed to perfection by Mr. W. T. Best on the 11th and 12th ult., at the manufactory, Francis Street, Tottenham Court Road. The programme contained an excellent selection of strictly classical music, which was listened to with the utmost attention by a thoroughly appreciative audience, the applause at the end of each piece being as enthusiastic as it was well deserved. The organ, which has four complete Manuals and 58 stops, is an exceedingly fine one, and in every respect reflects much credit upon the manufacturers.

MR. HENRY LESLIE'S prospectus for the coming season is full of interesting promises; and judging from the manner in which his concerts have been hitherto conducted, there is every probability of these promises being fulfilled. Four concerts will be given, the first on the 27th ult. (devoted to the works of Italian and English composers) occurring too late for a notice in our present number. The second concert will consist entirely of sacred music, the third of Madrigals and Part-Songs, with a selection from the compositions of Sir H. R. Bishop and his contemporaries, and the Director's benefit will take place at the fourth concert, on the 29th May. Amongst the solo vocalists already announced to appear are Madlle. Nita Gaetano, Madame Patey, Mr. Sims Reeves, Mr. W. H. Cummings and Mr. Santley.

In our last number an error crept into our list of organists' appointments, which we take the earliest opportunity of correcting. It was there stated that Mr. Thomas Goulden had been appointed Organist of Canterbury Cathedral. It scarcely needed Mr. W. H. Longhurst's protest against this announcement to call our attention to the mistake, as it was discovered almost as soon as printed. If anything can lessen our regret at having given publicity to this statement, it is from the opportunity that it affords us of giving additional prominence to the fact of Mr. Longhurst's appointment to the post of Organist of the Cathedral, and of expressing our gratification that his long and honourable services have been so appropriately rewarded. In justice to Mr. Goulden (who has also addressed to us a letter on the subject) we may announce that he has received the appointment of Music Master to the King's School, Canterbury, in succession to the late Mr. T. E. Jones, Organist of the Cathedral.

The programme of the Hereford Festival, which as we have already announced, commences on the 9th September, is now definitely settled. At the Cathedral the morning

performances will consist of Sir Gore Onseley's Oratorio, "Hagar," a new work by Dr. Wesley; "Elijah," "Jephtha," Spohr's "Christian's Prayer," and March and Hymn of Praise, from his Symphony, "The Consecration of Sound," Rossini's "Stabat Mater," and the "Messiah." On Wednesday evening "St. Paul" will be given in the Cathedral. Secular concerts will take place at the Shire Hall on Tuesday and Thursday, and a chamber concert on Friday.

On Thursday the 13th ult. the Peckham Choral Society gave a Concert at the Collyer Memorial Schools. The first part consisted of the principal portions of the "Creation." The solo vocalists were Miss Marchant (a pupil of the conductor), Mr. C. J. Owens and Mr. J. Harper, who acquitted themselves in a very able manner, Mr. Owens being much applauded in "And the Spirit," and "In native worth." The second part was miscellaneous, and included a Pianoforte Solo, Fantasia on Verdi's "Il Trovatore," played and composed by Mr. Horner, a new song of the conductor's, "My Nelly," sung by Mr. Owens, and encored; and songs by Miss Marchant, and Mr. J. Harper, which were also re-demanded. The choruses "Hymen's Torch," "Spring's bright Glances," and "Rataplan," pleased the audience so much that they had to be repeated. Mr. W. H. Harper's accompaniments on the harmonium were worthy of special mention, and Miss Bayley performed her duties at the pianoforte in a very able manner.

The third concert of the Mozart and Beethoven Society took place at the Beethoven Rooms, Harley Street, on Wednesday, January 29. The artists were Madlle. Romanelli, Miss Susan Pyne (Madame Frank Crellin), Madame Frances Brooke, and Mr. Stedman. Guitar, Madame Sidney Pratten; Pianoforte, Herr Carl Hause; Violin, Herr Jung; and Violoncello, Herr Schubert. Herr Schubert conducted.

An excellent concert (in aid of the Organ Fund of the Church of St. John the Baptist, Holland Road, Kensington) was given at the Ladbroke Hall, Notting Hill, on the 17th ult. The artists (who were both professional and amateur) were Miss Waite, of the Royal Academy of Music, and Mr. E. H. Thorne (pianoforte), Mr. J. E. Sparrow (violin), Mr. G. J. F. Cooke (violoncello) and Mesdames Florence Lancia and Crellin-Pyne, Miss Dora Hope and Mr. Holland, vocalists. Several classical instrumental pieces were included in the programme, and in a solo Sonata, by Paradisi, Miss Waite evinced the possession of excellent powers as a pianist. In the concerted instrumental works, Messrs Sparrow and Cooke also proved themselves able performers; and the vocal solos were all most warmly received.

A CONCERT was given at the Town Hall, Shoreditch, on Wednesday, the 12th ult., by the members of the Ch. Ch. Choral Society, Old Kent Road, at which was performed the Operetta "Robin Hood, or the Merrie Men of Sherwood Forest," conducted by the composer, Mr. W. H. Birch, of Reading. The orchestra was composed of members of the band of the 1st Life Guards, and other instrumentalists, and was led by Mr. Gunnis, of Her Majesty's private band. The part of *Robin Hood* was ably sustained by Mr. J. Sprunt, and that of *Maid Marian* by Mrs. Campbell. At the end of each act the composition was warmly applauded. The Choruses, "We'll dance and sing" and "We'll trip it merrily," were rapturously encored, and the performance passed off most satisfactorily. The second part of the concert was miscellaneous, and contained instrumental as well as vocal pieces, all of which were well received.

THE monthly concert of the St. George's Glee Union took place on the 7th ult. at the Pimlico Rooms. The most successful of the part-songs were Mendelssohn's "Awake! the starry," Bishop's "Where art thou, beam of light?" and Martin's "Echo Chorus." Miss Horder and Miss Janet King were highly effective in all their songs, and "I'm not the Queen" (Balfé), "Believe me" (Leslie), and "The Chafers," were well rendered by members of the choir. Miss Angarde was the solo pianist, and played Schubert's Impromptu in B flat with good taste and executive power. The conductor was Mr. Messenger, in the unavoidable absence of Mr. Garside.

THE Tuesday evening "Musical and Literary Entertainments," conducted by Messrs. J. Baucutt and W. Blount at the Public Hall, South Norwood, continue their successful career. At the entertainment on the 18th ult., both Miss Agnes L. Fielding's songs were encored. Solos on the pianoforte and flute were well played by Mr. Duncan Shaw and Mr. George Stanford; and readings were given with much effect by Dr. Heap, and Mr. C. Charles. Messrs. F. Laughlin and D. Shaw accompanied.



We understand that Herr Pauner has been engaged by the Sacred Harmonic Society to deliver a series of lectures at Exeter Hall on the "History of the Oratorio." The solo and choral illustrations will be given from the works of Palestrina, Heinrich Schütz, Carissimi, Bach, Handel, Mendelssohn, &c.

At a recent musical examination, to the question "What is a scale?" one reply was "A lot of little notes running up into a cleft," and another "A lot of notes, every one of which is higher than all the others."

We understand that a new sacred Cantata, entitled "Supplication and Praise," by Dr. Sloman of Scarborough, is in the press, and that arrangements are being made for its performance at an early date.

THE Lords of the Admiralty have, through the Naval Secretary, Captain Robert Hall, informed Dr. W. C. Bennett, that the Admiralty has ordered a supply of his "Songs for Sailors," with a view to their adoption for use in the Naval Training Ships.

In proof of the growing appreciation of Bach's "Passion Music" (St. Matthew) in this country, we may mention that it will be given at the approaching Birmingham Festival, and at one of the concerts of the Sacred Harmonic Society during the present season. This Society has also in active rehearsal the late Dr. Crotch's Oratorio "Palestine."

THE concert given by the Marquis and Marchioness of Ripon at Studley Hall, on the 31st January, to celebrate the coming of age of Earl de Grey, was one of special interest. It was under the direction of Dr. Spark, the borough organist, who was assisted in the vocal department by a selected choir from the Leeds Madrigal and Motet Society, with Madlle. Pauline Rita and Herr Nordblom as principals. The choral music was excellently sung, and several vocal solos were also given with much effect. The Ode, expressly written for the occasion by Dr. Spark (to words by Mr. Frank Curzon), was highly successful. We understand that the Marquis and Marchioness of Ripon have presented Dr. Spark with a souvenir of the value of 100 guineas, in token of their esteem and in appreciation of his valuable services on the occasion.

THE prospectus of the New Philharmonic Concerts promises, in addition to the usual number of symphonies, overtures, and concertos, a performance of Mozart's Opera "Idomeneo," a selection from Handel's "L'Allegro," and "Il Penseroso," a portion of Wagner's Opera "Lohengrin," and a new Oratorio by Mr. J. F. Barnett, entitled "The Raising of Lazarus."

THE sixty-first season of the Philharmonic Society, which commences on the 19th instant will be one of unusual interest. Carl Philip Emanuel Bach's Symphony in D, Liszt's Poème Symphonique, "Tasso," and Brahms's Requiem will be given for the first time in this country; a new concerto for the violin, by Mr. G. A. Macfarren, will be produced; and of the works new to these concerts we may mention the overtures to "Manfred" (Schumann), "Alfonso and Estrella" (Schubert), "St. John the Baptist" (G. A. Macfarren), "Der Fliegende Holländer" (Wagner), "Iphigenia in Aulis" (Glück), and "Le Médecin malgré lui" (Gounod).

THE London Gregorian Choral Association held their first Festival on Thursday evening, the 20th ult., in St. Paul's Cathedral. The church was filled in every part, the congregation numbering nearly 10,000 people. The music was executed by a choir of 700 voices, divided into two sections, the first consisting of about 250 voices representing the ordinary choir, and singing in harmony, and the remainder doing duty as the congregation, and singing the melody or "plain song." The voices were strengthened by the introduction of trumpets, euphoniums, and an ophicleide. The service began with the hymns "Blessed city, heavenly Salem," and "Christ is made the sure foundation," both from the "Salisbury Hymnal," sung in procession by the choir and clergy. The Responses were sung to an arrangement by the Rev. T. Helmore, from Guidetti, Janssen, &c., the Psalms for the day being chanted in unison to the 3rd tone, 1st ending. The *Magnificat*, sung to an arrangement of the 6th tone by Mr. C. Warwick Jordan, Mus. Bac., and the *Nunc Dimittis*, to an arrangement of the Parisian tone by Dr. Stainer, produced an excellent effect, as did also Mendelssohn's arrangement of the Lutheran Choral. "Now thank we all our God," sung as an anthem. Tallis's Canon to Bishop Ken's Evening Hymn "Glory to Thee, my God, this night," was sung during the collection of the offertory, and was followed by Marbeck's Ambrosian *Te Deum*. The

sermon was preached by the Right Rev. Bishop Jenner. Organ Voluntarys were played by Dr. Stainer and Mr. C. Warwick Jordan, who also accompanied the entire service. The Conductor was the Rev. Thos. Helmore, Precentor to the Association.

## Rebicus.

NOVELLO, EWER AND CO.

*The Hymnary.* A Book of Church Song. Edited by the Rev. W. Cooke, M.A., Hon. Canon of Chester, and the Rev. B. Webb, Rector of S. Andrew's, Wells Street. The Music edited by Joseph Barnby.

(Continued from p. 757.)

TUNE 201 (Mr. Barnby) is a very good specimen of a kind of tune which combines with the smoothness of an old melody the solidity of harmony best suited to it. Here is no chromatic straining after effect; but a good effect it certainly will produce by its very simplicity. The next tune (202), by Dr. Armes, is good in its style; but the style is not one which is likely to enrich our stock of hymn-tunes to the advantage of posterity. The beautiful melody, originally written by Dr. Dykes (we believe) to a translation of "Jesu, dulcis memorie," is here (204) attached to a hymn to which it is well suited. In No. 205, Dr. Armes has manfully struggled against irregularities in the form of the words. The last half of the first stanza—"And here we toil, and strive, and fight, with sin and woe oppress"—is most unsuited to the corresponding change of the tune into the major from the minor mode. This verse once past, words and music are well wedged; and the latter does the author great credit. It is the old story—When shall we find a genuine poet who knows what musicians require? If strong contrasts between earthly toil and future rest are made, the writer of a hymn intended for a musical setting should at least place them at regularly recurring distances. In tune 210, by Dr. Garrett, the first syllable of each line of the words, which is the first half of an iambus, falls uniformly on the accented part of the bar;—the result is far from satisfactory. A most original and striking production is Mr. Thorne's treatment of the words, "When shall our tears begin?" and as to its merits there cannot be two opinions. It is exceedingly beautiful. To the tune 220 Dr. Howard's name appears. That gentleman, having had the misfortune to have lived and died some time since, may consider himself very lucky in not finding his tune labelled "old melody"—not to say "ancient." The second tune, No. 221, is, by its form, ruinous to the words; in it the last three syllables of the first three lines seem, as it were, to be crushed into the music. Nor is it fair to take voices in unison in a *piano* passage up to the high E. If this tune is attempted in rural districts, the composer will be punished for his want of judgment, by the failing efforts of untrained heavy basses to carry out his intentions. The next (222), by Mr. Sullivan, is not original, and would not be good if it could claim to be new. The fine stanzas by Caswall, commencing, "Thee, Jesu, suffering, crucified," have met with a worthy illustration in sounds by M. Gounod, (227). The next tune (228) deserves much praise for the excellence of its form, which, combined with its natural melody and pure harmony, must make it a favourite. Dr. Dykes is happy in his setting of Hymn 243. In all his works, even in those which do not rise to the highest standard, there is always such an evident appreciation of the character and full meaning of the text as must enforce the attention of all who are hymning. Tune No. 244 is unquestionably one of the finest in the book, for originality, depth, solemnity, and genuine pathos very few indeed will be found to surpass it. After expressing such unqualified praise and admiration for it, Mr. Thorne will excuse us if we demur to the "Amen." The melody will be certainly learnt by all those who join in it before many of the ten stanzas have been sung, but as the "Amen" comes only after the final stanza it will as certainly take everybody by surprise. But this is a matter of opinion, or at the most a minor detail, and does not diminish the grandeur of a composition which deserves to be universally known. Perhaps there is some authority for the shortened form of the fine German chorale, "Vater unser im Himmelreich" (No. 257), but even if there is, it seems a matter of regret that two such fine lines of the music as the third and fourth of the full form, should be at any time unsung. Mr. J. B. Calkin is most successful in his setting of "Thou sore oppressed" (261); it is simple and beautiful. Nos. 262, 263 and 264 may be ancient melodies, but we cannot help being sceptical as to their being here given in

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progress of musical art in this country. A full and complete orchestra will be placed under the direction of Mr. Barnby, for the purpose of giving daily performances of classical music; one or two Overtures, a Symphony or Concerto, and possibly some vocal music, constituting each programme. Other performances, in which the Royal Albert Hall Choral Society may participate, are also contemplated.

WE regret to announce the death of Dr. Henry Hugh Pierson, which occurred early in the past month, at Leipsic. Dr. Pierson's Oratorio "Jerusalem," produced at the Norwich Festival in 1852, was the only entire work of his known in this country; but it will be recollected that portions of a more recent Oratorio, "Hezekiah," were given at the Norwich Festival of 1869. He has also written music to the second part of Goethe's "Faust," and several pieces, both secular and sacred, few of which however are now known. Dr. Pierson was an excellent musician; and however opinions may differ as to his true rank amongst composers, there can be little doubt that he was a thoroughly earnest and conscientious artist.

THE second letter which we have received from "Union Jack," respecting the British Orchestral Society, contains nothing but a reiteration of the opinions expressed in his first communication, with the addition of a few personalities which have nothing whatever to do with the subject. Under the circumstances, therefore, we think it better that the correspondence should cease.

JUDGING from the American catalogues the vocal music most popular amongst amateurs is of the same lugubrious nature which rules the hour on this side of the Atlantic. Here, for instance, is an advertisement: "Her little bed is empty;" by the author of "Ring the bell softly, there's crape on the Door," "Darling Minnie Lee," "Where the Little Feet are Waiting, on the Golden Stair," "Put me in my Little Bed," &c. We presume that this funereal music appeals to those who would make their purchases at a mourning warehouse in the "Mitigated Affliction Department."

THE capabilities of Messrs. Walker and Sons' organ built for St. Martin's Church, Leicester, were displayed to perfection by Mr. W. T. Best on the 11th and 12th ult., at the manufactory, Francis Street, Tottenham Court Road. The programme contained an excellent selection of strictly classical music, which was listened to with the utmost attention by a thoroughly appreciative audience, the applause at the end of each piece being as enthusiastic as it was well deserved. The organ, which has four complete Manuals and 58 stops, is an exceedingly fine one, and in every respect reflects much credit upon the manufacturers.

MR. HENRY LESLIE's prospectus for the coming season is full of interesting promises; and judging from the manner in which his concerts have been hitherto conducted, there is every probability of these promises being fulfilled. Four concerts will be given, the first on the 27th ult. (devoted to the works of Italian and English composers) occurring too late for a notice in our present number. The second concert will consist entirely of sacred music, the third of Madrigals and Part-Songs, with a selection from the compositions of Sir H. R. Bishop and his contemporaries, and the Director's benefit will take place at the fourth concert, on the 29th May. Amongst the solo vocalists already announced to appear are Madlle. Nita Gaetano, Madame Patey, Mr. Sims Reeves, Mr. W. H. Cummings and Mr. Santley.

IN our last number an error crept into our list of organists' appointments, which we take the earliest opportunity of correcting. It was there stated that Mr. Thomas Goulden had been appointed Organist of Canterbury Cathedral. It scarcely needed Mr. W. H. Longhurst's protest against this announcement to call our attention to the mistake, as it was discovered almost as soon as printed. If anything can lessen our regret at having given publicity to this statement, it is from the opportunity that it affords us of giving additional prominence to the fact of Mr. Longhurst's appointment to the post of Organist of the Cathedral, and of expressing our gratification that his long and honourable services have been so appropriately rewarded. In justice to Mr. Goulden (who has also addressed to us a letter on the subject) we may announce that he has received the appointment of Music Master to the King's School, Canterbury, in succession to the late Mr. T. E. Jones, Organist of the Cathedral.

THE programme of the Hereford Festival, which as we have already announced, commences on the 9th September, is now definitely settled. At the Cathedral the morning

performances will consist of Sir Gore Onseley's Oratorio, "Hagar," a new work by Dr. Wesley; "Elijah," "Jephtha," Spohr's "Christian's Prayer," and March and Hymn of Praise, from his Symphony, "The Consecration of Sound;" Rossini's "Stabat Mater," and the "Messiah." On Wednesday evening "St. Paul" will be given in the Cathedral. Secular concerts will take place at the Shire Hall on Tuesday and Thursday, and a chamber concert on Friday.

ON Thursday the 13th ult. the Peckham Choral Society gave a Concert at the Collyer Memorial Schools. The first part consisted of the principal portions of the "Creation." The solo vocalists were Miss Marchant (a pupil of the conductor), Mr. C. J. Owens and Mr. J. Harper, who acquitted themselves in a very able manner, Mr. Owens being much applauded in "And the Spirit," and "In native worth." The second part was miscellaneous, and included a Pianoforte Solo, Fantasia on Verdi's "Il Trovatore," played and composed by Mr. Horner, a new song of the conductor's, "My Nelly," sung by Mr. Owens, and encored; and songs by Miss Marchant, and Mr. J. Harper, which were also re-demanded. The choruses "Hymen's Torch," "Spring's bright Glances," and "Rataplan," pleased the audience so much that they had to be repeated. Mr. W. H. Harper's accompaniments on the harmonium were worthy of special mention, and Miss Bayley performed her duties at the pianoforte in a very able manner.

THE third concert of the Mozart and Beethoven Society took place at the Beethoven Rooms, Harley Street, on Wednesday, January 29. The artists were Madlle. Romanelli, Miss Susan Pyne (Madame Frank Crellin), Madame Frances Brooke, and Mr. Stedman. Guitar, Madame Sidney Pratten; Pianoforte, Herr Carl Hause; Violin, Herr Jung; and Violoncello, Herr Schuberth. Herr Schuberth conducted.

AN excellent concert (in aid of the Organ Fund of the Church of St. John the Baptist, Holland Road, Kensington) was given at the Ladbroke Hall, Notting Hill, on the 17th ult. The artists (who were both professional and amateur) were Miss Waite, of the Royal Academy of Music, and Mr. E. H. Thorne (pianoforte), Mr. J. E. Sparrow (violin), Mr. G. J. F. Cooke (violoncello) and Mesdames Florence Lancia and Crellin-Pyne, Miss Dora Hope and Mr. Holland, vocalists. Several classical instrumental pieces were included in the programme, and in a solo Sonata, by Paradisi, Miss Waite evinced the possession of excellent powers as a pianist. In the concerted instrumental works, Messrs Sparrow and Cooke also proved themselves able performers; and the vocal solos were all most warmly received.

A CONCERT was given at the Town Hall, Shoreditch, on Wednesday, the 12th ult., by the members of the Ch. Ch. Choral Society, Old Kent Road, at which was performed the Operetta "Robin Hood, or the Merrie Men of Sherwood Forest," conducted by the composer, Mr. W. H. Birch, of Reading. The orchestra was composed of members of the band of the 1st Life Guards, and other instrumentalists, and was led by Mr. Gunnis, of Her Majesty's private band. The part of *Robin Hood* was ably sustained by Mr. J. Sprunt, and that of *Maid Marian* by Mrs. Campbell. At the end of each act the composition was warmly applauded. The Choruses, "We'll dance and sing" and "We'll trip it merrily," were rapturously encored, and the performance passed off most satisfactorily. The second part of the concert was miscellaneous, and contained instrumental as well as vocal pieces, all of which were well received.

THE monthly concert of the St. George's Glee Union took place on the 7th ult. at the Pimlico Rooms. The most successful of the part-songs were Mendelssohn's "Awake! the starry," Bishop's "Where art thou, beam of light?" and Martin's "Echo Chorus." Miss Horder and Miss Janet King were highly effective in all their songs, and "I'm not the Queen" (Balfie), "Believe me" (Leslie), and "The Chafers," were well rendered by members of the choir. Miss Augarde was the solo pianist, and played Schubert's Impromptu in B flat with good taste and executive power. The conductor was Mr. Messenger, in the unavoidable absence of Mr. Garside.

THE Tuesday evening "Musical and Literary Entertainments," conducted by Messrs. J. Baucutt and W. Blount at the Public Hall, South Norwood, continue their successful career. At the entertainment on the 18th ult., both Miss Agnes L. Fielding's songs were encored. Solos on the pianoforte and flute were well played by Mr. Duncan Shaw and Mr. George Stanford; and readings were given with much effect by Dr. Heap, and Mr. C. Charles. Messrs. F. Laughlin and D. Shaw accompanied.

We understand that Herr Pauer has been engaged by the Sacred Harmonic Society to deliver a series of lectures at Exeter Hall on the "History of the Oratorio." The solo and choral illustrations will be given from the works of Palestrina, Heinrich Schütz, Carissimi, Bach, Handel, Mendelssohn, &c.

At a recent musical examination, to the question "What is a scale?" one reply was "A lot of little notes running up into a cleft," and another "A lot of notes, every one of which is higher than all the others."

We understand that a new sacred Cantata, entitled "Supplication and Praise," by Dr. Sloman of Scarborough, is in the press, and that arrangements are being made for its performance at an early date.

The Lords of the Admiralty have, through the Naval Secretary, Captain Robert Hall, informed Dr. W. C. Bennett, that the Admiralty has ordered a supply of his "Songs for Sailors," with a view to their adoption for use in the Naval Training Ships.

In proof of the growing appreciation of Bach's "Passion Music" (St. Matthew) in this country, we may mention that it will be given at the approaching Birmingham Festival, and at one of the concerts of the Sacred Harmonic Society during the present season. This Society has also in active rehearsal the late Dr. Crotch's Oratorio "Palestine."

The concert given by the Marquis and Marchioness of Ripon at Studley Hall, on the 31st January, to celebrate the coming of age of Earl de Grey, was one of special interest. It was under the direction of Dr. Spark, the borough organist, who was assisted in the vocal department by a selected choir from the Leeds Madrigal and Motet Society, with Madlle. Pauline Rita and Herr Nordblom as principals. The choral music was excellently sung, and several vocal solos were also given with much effect. The Ode, expressly written for the occasion by Dr. Spark (to words by Mr. Frank Curzon), was highly successful. We understand that the Marquis and Marchioness of Ripon have presented Dr. Spark with a souvenir of the value of 100 guineas, in token of their esteem and in appreciation of his valuable services on the occasion.

The prospectus of the New Philharmonic Concerts promises, in addition to the usual number of symphonies, overtures, and concertos, a performance of Mozart's Opera "Idomeneo," a selection from Handel's "L'Allegro," and "Il Penseroso," a portion of Wagner's Opera "Lohengrin," and a new Oratorio by Mr. J. F. Barnett, entitled "The Raising of Lazarus."

The sixty-first season of the Philharmonic Society, which commences on the 19th instant will be one of unusual interest. Carl Philip Emanuel Bach's Symphony in D, Liszt's Poème Symphonique, "Tasso," and Brahms's Requiem will be given for the first time in this country; a new concerto for the violin, by Mr. G. A. Macfarren, will be produced; and of the works new to these concerts we may mention the overtures to "Manfred" (Schumann), "Alfonso and Estrella" (Schubert), "St. John the Baptist" (G. A. Macfarren), "Der Fliegende Holländer" (Wagner), "Iphigenia in Aulis" (Gluck), and "Le Médecin malgré lui" (Gounod).

The London Gregorian Choral Association held their first Festival on Thursday evening, the 20th ult., in St. Paul's Cathedral. The church was filled in every part, the congregation numbering nearly 10,000 people. The music was executed by a choir of 700 voices, divided into two sections, the first consisting of about 250 voices representing the ordinary choir, and singing in harmony, and the remainder doing duty as the congregation, and singing the melody or "plain song." The voices were strengthened by the introduction of trumpets, euphoniums, and an ophicleide. The service began with the hymns "Blessed city, heavenly Salem," and "Christ is made the sure foundation," both from the "Salisbury Hymnal," sung in procession by the choir and clergy. The Responses were sung to an arrangement by the Rev. T. Helmore, from Guidetti, Janssen, &c., the Psalms for the day being chanted in unison to the 3rd tone, 1st ending. The *Magnificat*, sung to an arrangement of the 6th tone by Mr. C. Warwick Jordan, Mus. Bac., and the *Nunc Dimittis*, to an arrangement of the Parisian tone by Dr. Stainer, produced an excellent effect, as did also Mendelssohn's arrangement of the Lutheran Choral, "Now thank we all our God," sung as an anthem. Tallis's Canon to Bishop Ken's Evening Hymn "Glory to Thee, my God, this night," was sung during the collection of the offertory, and was followed by Marbeck's Ambrosian *Te Deum*. The

sermon was preached by the Right Rev. Bishop Jenner. Organ Voluntaries were played by Dr. Stainer and Mr. C. Warwick Jordan, who also accompanied the entire service. The Conductor was the Rev. Thos. Helmore, Precentor to the Association.

## Reviews.

NOVELLO, EWER AND CO.

*The Hymnary.* A Book of Church Song. Edited by the Rev. W. Cooke, M.A., Hon. Canon of Chester, and the Rev. B. Webb, Rector of S. Andrew's, Wells Street. The Music edited by Joseph Barnby.

(Continued from p. 757.)

TUNE 201 (Mr. Barnby) is a very good specimen of a kind of tune which combines with the smoothness of an old melody the solidity of harmony best suited to it. Here is no chromatic straining after effect; but a good effect it certainly will produce by its very simplicity. The next tune (202), by Dr. Armes, is good in its style; but the style is not one which is likely to enrich our stock of hymn-tunes to the advantage of posterity. The beautiful melody, originally written by Dr. Dykes (we believe) to a translation of "Jesu, dulcis memorie," is here (204) attached to a hymn to which it is well suited. In No. 205, Dr. Armes has manfully struggled against irregularities in the form of the words. The last half of the first stanza—"And here we toil, and strive, and fight, with sin and woe oppress"—is most unsuited to the corresponding change of the tune into the major from the minor mode. This verse once past, words and music are well wedded; and the latter does the author great credit. It is the old story—When shall we find a genuine poet who knows what musicians require? If strong contrasts between earthly toil and future rest are made, the writer of a hymn intended for a musical setting should at least place them at regularly recurring distances. In tune 210, by Dr. Garrett, the first syllable of each line of the words, which is the first half of an iambus, falls uniformly on the accented part of the bar;—the result is far from satisfactory. A most original and striking production is Mr. Thorne's treatment of the words, "When shall our tears begin?" and as to its merits there cannot be two opinions. It is exceedingly beautiful. To the tune 230 Dr. Howard's name appears. That gentleman, having had the misfortune to have lived and died some time since, may consider himself very lucky in not finding his tune labelled "old melody"—not to say "ancient." The second tune, No. 221, is, by its form, ruinous to the words; in it the last three syllables of the first three lines seem, as it were, to be crushed into the music. Nor is it fair to take voices in unison in a *piano* passage up to the high E. If this tune is attempted in rural districts, the composer will be punished for his want of judgment, by the failing efforts of untrained heavy basses to carry out his intentions. The next (222), by Mr. Sullivan, is not original, and would not be good if it could claim to be new. The fine stanzas by Caswall, commencing, "Thee, Jesu, suffering, crucified," have met with a worthy illustration in sounds by M. Gounod, (227). The next tune (228) deserves much praise for the excellence of its form, which, combined with its natural melody and pure harmony, must make it a favourite. Dr. Dykes is happy in his setting of Hymn 243. In all his works, even in those which do not rise to the highest standard, there is always such an evident appreciation of the character and full meaning of the text as must enforce the attention of all who are hymning. Tune No. 244 is unquestionably one of the finest in the book, for originality, depth, solemnity, and genuine pathos very few indeed will be found to surpass it. After expressing such unqualified praise and admiration for it, Mr. Thorne will excuse us if we demur to the "Amen." The melody will be certainly learnt by all those who join in it before many of the ten stanzas have been sung, but as the "Amen" comes only after the final stanza it will as certainly take everybody by surprise. But this is a matter of opinion, or at the most a minor detail, and does not diminish the grandeur of a composition which deserves to be universally known. Perhaps there is some authority for the shortened form of the fine German chorale, "Vater unser im Himmelreich" (No. 257), but even if there is, it seems a matter of regret that two such fine lines of the music as the third and fourth of the full form, should be at any time unsung. Mr. J. B. Calkin is most successful in his setting of "Thou sore oppressed" (261); it is simple and beautiful. Nos. 262, 263 and 264 may be ancient melodies, but we cannot help being sceptical as to their being here given in

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their original form. The excellent tune by Henry Smart (No. 263), would be better described as an Easter Carol—bright, joyous and melodious. There is but a limited number of really grand eighteenth century tunes to which England can lay undoubted claim; No. 270 is one of them. It is by Dr. W. Hayes, the well-known organist of Magdalene College, Oxford, and is to be found in a rare book of Psalms which he published, set to the old words, "The festal day, my God, is come," each line being followed by a short symphony for the "swelling organ;" the loss of these does not, however, affect the importance or beauty of the composition. On looking at, and playing over, No. 274, the question naturally arises—is it a hymn? surely—it is an anthem. A dramatic recitative for a soprano voice *solo*, and the absence of repetition of any of the themes remove it from our present sphere of criticism.

*The Organists' Quarterly Journal of Original Compositions.* Edited by William Spark, Mus. D. Part 16.

THIS, the part for October last, completes the fourth year's issue of a most useful serial, which must be counted also a successful one, for the evidence of this is its steady permanence. The contents of the number are of like interest to those of its precursors. Here is an *Adagio* by Mr. Arthur Johnson, followed by a more important piece, a *Marche Triomphale* by M. Alex. Guilmant, whose new Mass, lately produced at the church of which he is organist in Paris, has won high encomium, and whose present piece, though comparatively a trifle, justifies the credit that attaches to his name. Then we have a *Pastorale* by Herr Philipp Tietz, of Hildesheim, not so attractive as the preceding *Marche*, nor so original, but well written for the organ, and valuable therefore for practice. Next comes a *Sketch, Andante con moto*, by Mr. C. J. Hargitt, which is eminently graceful, and will show off the softer stops pleasantly; it has a somewhat lengthy tail for so short a story—that is, the Coda seems out of proportion to the extent of the main matter. A *Postlude* succeeds to this, by Mr. H. J. Stark, a Fellow of the College of Organists, who proves himself deserving of his distinction, by the correctness of the composition under notice. Lastly comes the piece of most importance in the series, important in itself and important in its promise; this is the first movement of a Sonata by Mr. E. Silas, announced as his 82nd work, with a notice that the second and third movements will be printed in subsequent numbers of the Journal. With Mendelssohn's organ Sonatas in full knowledge, it may still be said that the so-called Sonata-form has been most rarely employed in compositions for the organ, those noble works being constructed otherwise, and though perfect in design, having each a plan of its own. We can call to mind indeed only the Sonatas of Mr. Hainworth and of Mr. G. A. Macfarren (one of which, if we mistake not, appeared in successive numbers of the Organists' Quarterly Journal), wherein the model of the symphony has been embodied in writings for this instrument, versatile as it is in its effects, and capable, of almost every shape and style of passage; and the rejection, if not neglect, of this model in organ music is the more remarkable, because it has been happily appropriated to compositions for every variety of combinations of solo instruments as well as for the pianoforte alone. If for no other reason, on account of the scarcity of music so planned for the organ, this Sonata will have a particular interest; added to which, there is the well-founded fame of the author, that must give attraction to every extensive production that bears his name. Regretfully we own to disappointment in the movement before us, which in ideas is not on a level with other emanations from the same source, and which in workmanship is scarcely worthy of a musician who has brought eighty-one previous essays before the world. The Sonata has truly no lack of matter, but the matter itself is for the most part wanting in charm, and the phrases flow not each into other with that sequence which is essential to the effect of continuity. One of the most pleasing incidents is the beginning of the second subject, that starts in the key of C, with a phrase which closes on a chord of F, and has this phrase repeated a note higher; but this savours strongly of the manner that constitutes the individuality of M. Gounod, and if not like any particular theme of his, might as likely have been written by him as by its own composer. Has the engraver omitted something, it may be asked, in bar 7 of page 157, where the bass inconclusively ceases and there is some resulting poverty in the effect of the right hand part? To us, the matter which then ensues seems less like the genuine development of musical thought, than the rambling over the organ key-board in four-part harmony, according to the extemporaneous wont of players who, without musical in-

tention, have to fill up indefinite seconds with sounds little more defined, during an unspoken prayer, a walk to the lectern, a procession to the altar, or some other longer or shorter business of the Service. It is the reputation of the author that warrants these strictures on his work, which would not have been called forth by a musician from whom less was to be expected, and we look with hope for the coming portion of the Sonata—hope as strong as the wish is sincere, for something that will redeem the character of this first instalment in being worthy of the many times manifested powers of Mr. Silas.

*Voluntaries for the Organ;* arranged by W. J. Westbrook. Nos. 33, 34, 35, 36, 37, and 38.

THE high number to which this serial has reached, certifies its wide acceptance. The editor does his part well in choosing the pieces and in adapting them for the instrument, and success is the consequence.

No. 33 begins with the Funeral March, which gives the generally accepted name to Beethoven's Sonata, in A flat; this is transposed into A natural minor—we are at a loss to guess why, since the equal temperament that prevails now on almost all organs, makes the original key as nearly in tune as the key in which the piece is transcribed; otherwise the March is cleverly arranged, the tremolo that opens the Trio and frequently recurs in it being set aside for a sustained pedal note. Is it to confute the popular belief in the mournfulness of the minor key, that the next following selection is the Dead March in Handel's *Saul*, the most pathetic piece of music known, which with its simple solemnity pierces the feelings more keenly than even the beautiful movement of Beethoven? It is mystery more than pathos that characterizes the minor key, mystery which belongs as much to the rugged expression of wild jollity as to the tender complaints of sorrow; it would be well, though it must be slow, to dispel the general view of this subject, and the juxtaposition of these two examples of funeral music—of which the second in a major key is by very far sadder than the first in a minor—prompts and illustrates the discussion. Next comes the Gavotte, in F, of Father Martini, which has lately obtained some vogue in its pianoforte or rather harpsichord form; a pretty quaint trifle that strangely represents the profound Giovanni Battista Martini, the revered musical historian, the most learned theorist of Italy, and the man whose approval Mozart emulated as the highest testimonial of his own scholarship. Lastly, there is a Choral, here called "On thy love"—we know not the original name of the hymn to which the German tune belongs—harmonized by Mendelssohn.

The first piece in No. 34 is the Offertoire from the *St. Cecilia Mass* of M. Gounod. There follows the entire Sonata, in A, No. 9 of Corelli's Solos well known to students of the violin and lovers of the olden times with their legacies to the present. It consists of first, a *Preludio*; next, *Largo*; then an *Allegro*, to which definition is parenthetically added "piu moderato," whose meaning is hard to interpret, since the comparative needs a positive, and there having been no *Moderato*, we cannot guess how this may be *more so*; an *Adagio*, in F sharp minor, an interlude, that is, between the foregoing and following movements; and a Gavotte which must be well remembered, and which furnishes capital exercise and capital display for the pedaller. After this, there is the Solo and Chorus, "Why, O Lord," from Mendelssohn's setting of the 13th Psalm. Lastly, we have a kind of Hymn by Schumann, "Praise to God."

Corelli is in the van of No. 35. His Sonata in F, No. 10 of the same series as the one previously named, is the piece here given. It comprises a *Preludio*; an *Adagio*—the movement which folks used to say was the prototype of Mozart's "Ah! perdona," and likewise of the Priest's March in his *Zauberflöte*, because they all three begin with the chords of the tonic, dominant, and submediant in succession (as do some hundreds of other pieces in common), in token that greatest men may tread perchance in the footsteps of others; then, an *Allegro*, which title is supplemented by "Allemanda" in parenthesis, we presume on the editor's authority; next, a *Largo* which also has an appendage to its definition in the word "Sarabanda;" an *Allegro* having the term "Gavotta" within brackets, which is justified by the rhythm and accent of the music, though like that in the Sonata in A, above mentioned, it is barred reversely to the gavottes of Bach and Handel and other coteremporaneous writers, which all end at the beginning, not the middle of a bar; and conclusively, a spirited *Allegro*, that is appropriately surnamed "Giga." There follows the soprano Air, "But oh, what art can teach," in praise of the organ, from Handel's setting of Dryden's *Ode for St. Cecilia's Day*. Then we have a Quartett from Spohr's



## TREBLE SOLO AND CHORUS, FROM THE SACRED CANTATA, "A SONG OF VICTORY."

The English adaptation by the Rev. J. TROUTBECK, M.A.

FERDINAND HILLER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: J. L. PETERS, 599, Broadway.

*Andante espressivo.*

PIANO. *dolce.*

CHORUS. 1st TREBLE. *dolce.*

He in tears that sow - eth, reap-eth a joy - ful har - vest,

2nd TREBLE. *dolce.*

He in tears that sow - eth, reap-eth a joy - ful har - vest

ALTO. *dolce.*

He in tears that sow - eth, reap-eth a joy - ful har - vest

*cres.*

He in tears, in tears that sow - eth, reap-eth a joy - ful, a joy - ful har -

*cres.*

He in tears, in tears that sow - eth, reap-eth a joy - ful, a joy - ful har -

*cres.*

He in tears, in tears that sow - eth, reap-eth a joy - ful, a joy - ful har -

vest, a joy - ful har - vest.

vest, a joy - ful har - vest.

- vest, a joy - ful har - vest.

*mf*

*dol.*

He who now go - eth weep - ing,

*dol.*

He who now go - eth weep - ing,

*dol.*

good seed and pre - cious

*cres.*

re - turn - eth with glad - ness, rich sheaves and plen - teous

*cres.*

re - turn - eth, re - turn - eth with glad - ness, rich sheaves and plen - teous

*cres.*

bear - ing, re - turn - eth, re - turn - eth with glad - ness, rich sheaves and plen - teous

*dol.*

bring - ing. He who now go - eth weep - ing,

*dol.*

bring - ing. He who now go - eth weep - ing,

bring - ing.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for the vocal parts are: "re - turn - eth with glad - ness, rich" (Soprano and Alto), "re - turn - eth, re - turn - eth with glad - ness, rich" (Tenor and Bass), and "good seed and pre - cious bear - ing, re - turn - eth, re - turn - eth with glad - ness, rich" (Bass). Dynamic markings include *cres.* and *dol.*

Second system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics for the vocal parts are: "sheaves and plen - teous, plen - teous bring - ing." (Soprano and Alto), "sheaves and plen - teous bring - ing." (Tenor and Bass), and "sheaves and plen - teous bring - ing." (Bass). Dynamic markings include *cres.* and *dol.*

Third system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics for the vocal parts are: "He in tears that sow - eth, reapeth a joy - ful har - vest," (Soprano and Alto), "He in tears that sow - eth, reapeth a joy - ful har - vest," (Tenor and Bass), and "He in tears that sow - eth, reapeth a joy - ful har - vest," (Bass). Dynamic markings include *p legato.*

Fourth system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics for the vocal parts are: "reap - eth a joy - ful, a" (Soprano and Alto), "He in tears, in tears that sow - eth, reap - eth a joy - ful, a" (Tenor and Bass), "He in tears, in tears that sow - eth, reap - eth a joy - ful, a" (Bass), and "He in tears, in tears that sow - eth, reap - eth a joy - ful, a" (Bass). Dynamic markings include *dolce.*

joy - ful har - - - vest, a joy - - - ful har - - - vest, a joy - ful har - - - vest, reap - eth a joy - ful har - - - vest, har - vest. har - vest. har - vest. har - vest.

(4)

Fall of B...  
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*Fall of Babylon*, to which, curiously, since the Oratorio was written for English performance, and Mr. Edward Taylor's original words were translated into German, the title in the latter language alone is prefixed; it is a charming specimen of the composer's peculiar specialities.

Mozart's lovely "Ave Verum," in D, initiates No. 36. To this succeeds a *First Voluntary* by the elder Samuel Wesley, including an Adagio, in D minor, and an Allegro Moderato and a Fugue, both in D major. We are sorry to think the whole piece somewhat dry, though we still welcome it, as will all organists, for the author's sake. Old Samuel did much, very much, to advance music in England; he was the man who first made Bach known in this country; he played the organ marvellously; he wrote music of various qualities, some of which was evanescent as his playing, and some is most profound; and, best of all, he left a son who has enriched our church music with many of the finest specimens in existence, has given by them a new character and tendency to this class of composition, and who happily continues to swell the valuable store.

No. 37 opens with the chorus, "The marvellous work," from Haydn's *Creation*, a piece always attractive to popular audiences. Mendelssohn's arrangement in *St. Paul* of the Choral, "Sleepers, wake," comes next, and is very judiciously distributed for the instrument. A beautiful movement by Bach follows, "Schmücke Dich, O Liebe Seele," seemingly a song of which the voice-part is allotted to a clarionet stop, but we know not from what work. After this are two pieces from Schumann's *Album für die Jugend*—that charming one in E minor, called "The first sorrow," and that delicious slow movement in F, which is still delicious in spite of the pertinacious 2nds between the A G of the chief melody and the G F of the accompanying figure, that are again and again repeated, as if to force you into liking them, as you love an infant even for the sake of its naughtiness.

The selection from Schumann's *Album* is continued in No. 38. There are the pretty little  $\frac{3}{4}$  Rondo in A; a most expressive  $\frac{3}{4}$  theme in C; the ingenious Canon in A minor, of which the independent harmony much enriches the canon parts, if it possibly a little hides the imitation; a piece in A minor, that is not a little known and is liked by all who know it; and one in A major, that has a kindred charm to the others that have been chosen. To conclude, there is the Pastoral Symphony from Handel's *Messiah*, the very ancient melody which is yearly played before the Virgin's shrines in Rome by the peasantry from the surrounding country, in homage at Christmas-tide, and which the composer most felicitously appropriated to the illustration of the scene of the watching shepherds.

We have hinted that these many pieces are cleverly ranged, and our remarks cannot have a juster close than the iteration of the opinion. They are practically within my reach of the feet and fingers, and they are assigned to parts that suit their various characters and bring out clearly their essential features. The Sonatas of Corelli in particular show much tact in the filling up of the harmony, which is fully indicated by figures in the old copies, wherein the violin part and the bass have all the notes that are given. Organists will look with pleasure for the continuance of Mr. Westbrook's Voluntaries.

A *Service for the Holy Communion*, in the key of F. By Edwin J. Crow.

The author of this work has received University honours, and is a member of the College of Organists, moreover he has won the prize of the latter institution, in 1872, for his service. There is little to be said in addition to these eulogistic testimonials of his merit. The *Kyrie* is devout, and has a pretty harmonious effect from the digression into the key of B flat, which is its main feature. The exclamations that precede and follow the Gospel show want of experience in the writer, since they are directed to be sung *tristissimo*, but set so low for the voices that this is impossible. The other pieces, namely, the *Credo*, the *Sursum Corda*, the *Sanctus* and the *Gloria*, are, for the most part, correctly written, but not so quite without exception; for instance, at the words "And was crucified also for us under Pontius Pilate," there is harsh false relation between the sharp of the tenor in a chord of B minor, and the F natural of the treble in a chord of the augmented 6th on B minor, and, still worse, the interval of the augmented 6th proceeds by semitone in each part to that of the minor 7th. A few other irregularities might be adduced, but the strong feeling for harmony which is elsewhere evinced prompts the belief that practice in writing will purify the author's judgment, and secure him from overstepping the bounds of good

taste in his search for novelty. An objection to the *Service* generally applies not to this composition alone, but to a style of writing which now largely prevails, and for which Mr. Crow is less blameable than some of his elders, who may be said to have set an example which he but follows. This is, that, while the part-writing is mostly melodious and the parts for the several voices generally sing well, there is a want of particular melody to distinguish any one part from another and to give decided interest to the whole. In proceeding, almost without exception, note against note with each other, the parts have more the sound of a harmony exercise than a free composition, and the series of pieces has consequently the character of so many prolonged hymn-tunes, rather than of continuous movements. The absence of distinguishing subjects brings the music within Alfred Bunn's graphic and expressive definition "Hundred-and-fourthly," the irony of which is not more applicable to music for the stage than for the church. This is said without profaneness in the comparison, and without disregard for the earnest purpose of the *Service* before us. With the contrapuntal strength and vigour of old times still attainable, and with the largely increased resources of the improved mechanism of the organ, and the improved skill of its players at the command of the modern ecclesiastical composer, his music ought never to fail in the quality of springing elasticity, which is the very life of a work of art. The welcome given in some places to bad adaptations of the Mass music of Mozart, proves the prevalent desire in our churches for the animation of varied motion in the parts, distinct plan in the design, and clearness in the themes, which alone can give interest to writing for the several portions of our ritual. The compositions referred to are among the weakest of the master, and they have a lightness of character which is incompatible with our ideas of religious music; but they have elements which might most desirably be adopted by our Church musicians, and these we most urgently commend to the study of those younger writers who are not already confirmed in another style. Such may be the author of the work under notice, and we trust that he and others may accept these remarks in the kindly spirit by which they are dictated.

*Cantate Domino and Deus Misereatur*, set to Music in the key of D. By Roland Rogers.

This is an ambitious production; and it fulfils much, if not all, to which it aspires. The words are set with free disregard of the limitation which fetters the genius of many a composer of music for our Church Services, the limitation to repeat no portion of the text, no syllable of the sacred phraseology. This most inconveniently restricts the full development of a musical idea, and the fair expression of the literary sense, confining the writer, in the latter case, to declamation alone, or, at most, to the rendering of general character; and he is happy in his task who labours at it without such restraint, and gives open range to his invention. As great unreserve is shown in the construction of the organ part, which extends to the extreme ends of the compass of the most modern manuals, comprises the amplest handfuls of notes and the widest practicable stretches, includes passages for the pedals which evince no regard for facility, and in most respects calls large executive powers into requisition. The four vocal parts are discretionally subdivided, some passages being assigned to two trebles, or as many altos, or tenors, or basses; they are occasionally combined in unison or octaves; and the old Church practice of separation into two choirs is also employed. From these boundless internal and external resources, the highest expectations may be entertained of the effect, and such expectations will not be wholly disappointed. It is not in the spirit of conservatism, which would carp at a novelty because it had no precedent, but in the exercise of honest judgment, that we protest against the abandonment of the C natural (7th from D) that is set to the last word of "Let the sea make a noise;" to satisfy the ear this discord needs resolution, for which we listen in vain. The 7th is abandoned, the discord wants resolution, because—though a chord of B major may follow, with capital effect, a chord upon the dominant 7th upon D—this is not the case with a chord of B minor, and the sense accepts not the latter as the necessary dispersion of the dissonant elements of the dominant chord. The consecutive 4th between tenor and treble over a pedal bass, to the first words of "God shall give us His blessing," are far from agreeable. The chord of D after the first inversion of that of B minor, on the word "Amen," has a strange effect, which is scarcely likely to become familiar; a succession of chords whose roots descend by thirds is always satisfactory,

but this is not as certainly the case when the roots ascend by the same interval, and the progression is not rendered more natural by the retention of the bass through the changing harmonies. Somewhat of the same idea of harmonic relationship is here indicated that is shown in the treatment of the 7th above noticed, and to us the idea is not perspicuous. This work of fault-finding is thankless, and may well be discontinued, so far as single notes are concerned, giving the engraver credit for some inaccuracies, such as the G<sup>2</sup>, bass, page 10, bar 9, which is a grave one. Mr. Rogers proves too keen a sense of harmonic beauty to be contented with his present experience, and as his knowledge expands, there can be no doubt that he will feel the impurity of such things as have been named, or if not, he will acquire as great a right to justify as we can have to object to them. Of more serious consequence is his deficiency in constructive power. We can trace no definite design in either piece, and we regret to observe some decided faults of plan; for instance, the anticipation of the key of F<sup>2</sup>, so as to take all freshness from the phrase to the words "Show yourselves joyful," which it would have if it started newly in this tonic, after a preparatory half-close on its dominant. It is well, on the other hand, to connect the two pieces by the employment, in both of the same setting of the "Glory," a device which has many a precedent; and it is still better to appropriate the same musical idea to the rendering of "Let the people praise Thee" and to repeat this on the recurrence of the verse, since to praise is to give glory, and to identify the two expressions of the same thought is to enforce them both. The music is totally modern in character from first to last, counterpoint is not one of its elements, and imitation has no place in its part-writing; what then may be the reason for encumbering the whole with the antiquated notation of three minims in a bar in some portions, and four minims in a bar in others, the author may be able to explain, but we vainly strive to comprehend. As points for commendation, let us distinguish all the opening of the second Cantic, the beginning of the "Glory," the setting of the words "Shew yourselves," and still more the phrase to "Praise the Lord upon the harp." We recognize merit in the composer of this work, and shall be disappointed if he give not far stronger proof than is here shown of the power within him.

*Guillaume Tell* (William Tell); an Opera, in four Acts. Composed by Gioacchino Rossini. Edited by Berthold Tours, and translated into English by Natalia Macfarren.

WHATEVER may be the fate of Rossini's other Operas, there can be little doubt that "Guillaume Tell" will not only permanently retain the stage, but be accepted as a standard work of art for study and reference. The faults so observable in many of the other Operas of this composer have here no place; instead of frivolous and trifling airs, we have in "Guillaume Tell" earnest and noble thought throughout; and that "local colouring," which, with all its beauty of melody, we so sadly miss in "La Donna del Lago," is so charming a feature in this work, that as a tone-picture of Swiss life, although often imitated, it still stands unrivalled. In the excellent edition now before us, it is quite refreshing to have the French words (so identified with the airs) beneath the English translation; and in carefully going through the various pieces, we can conscientiously say that, as a musical rendering of the original text, we can scarcely imagine anything more absolutely perfect. We could cite many instances in proof of this, but may mention, as one example, the great trio for Arnold, Tell and Walter, in the second Act, the words of which burn with all the fervour of the French version. The careful editing of Mr Berthold Tours is an important feature in the edition; and the evidence of his study of, and reverence for, the score, is shown by the judicious and profuse indications of the instrumentation throughout; indeed, in this respect this is one of the most satisfactory works yet issued in this valuable series.

*Die Spinnerin*. Characterstück, für das Pianoforte; von Gustav Satter.

"CHARACTER music" and "Programme music," is the most deceptive species of writing that composers can attempt, for, although the title very often lifts indifferent works into a temporary prominence, it scarcely ever happens that any but pieces of the highest class become of any permanent value. Amongst the immense number of "spinning songs," however, the one before us may claim a place, although perhaps not a very high one. Commencing with a well-marked theme, in A minor, accompanied with the usual restless group of six semiquavers, we have a subject in the tonic major, which certainly serves excellently as a

contrast, but is too much broken up for effect. The return to the opening melody, in the minor, is well contrived; and the conclusion of the piece is in good keeping with the general design. Herr Satter appears to indicate, by the freedom with which he writes, that he is capable of something more than he has here given us; and if so, we shall be glad again to welcome him. The composition is dedicated to that excellent young pianist, Fräulein Mary Kreba.

*Ave Maria*, for the Pianoforte. By A. Jungmann.

WHEN we say that "Op. 222" appears on the title-page of this piece, there can be no question that we are fully justified in expecting to find, if not original thought, at least experienced workmanship. In the latter we are not disappointed; but there is little freshness in the theme. A smooth melody, in D flat major, is first given out, with an accompaniment in chords, and afterwards appears floating over *arpeggio* triplets in the approved modern fashion, the conclusion, with a *forte* accompaniment for both hands (the subject in octaves) making an effective termination to the piece. There is certainly nothing in this composition that has not been done hundreds of times before; but the theme is at least melodious; and, as the passages lie well under the hands, many pianists and listeners may like Herr Jungmann's "Ave Maria" better than music of a higher class.

*Tendresse*. Morceau mélodieux, pour Piano, par J. A. Pachet.

AMONGST the heterogeneous collection of pieces, good, bad and indifferent, which a reviewer's sad destiny compels him to bestow his attention upon, it sometimes happens (but, alas, far too seldom) that a little gem suddenly reveals itself, as if to compensate him for the hours of fruitless search he has been condemned to. As a rule, too, it usually occurs that a composition of this kind is signed by a name, if not entirely unknown, at least so rarely appearing as to make us wonder how it can be that a man who can write so well should write so seldom. Such a piece as we have described is the one before us. Its composer, although a stranger to us may have published many works, for aught we know; but we are certain that not one exceeds—even, indeed, if it equal—the grace and tenderness of the unpretending "Morceau" which M. Pachet sends us as his letter of introduction. The principal subject, in F major, is extremely melodious, and coloured with a charming accompaniment. To this succeeds a theme in D flat major, with sweeping extended *arpeggios*, for the left hand, every alternate bar. The original subject then returns, and a few gracefully written bars bring the piece to a termination. When we affirm that "Tendresse" fully justifies its title (considering how seldom we can award such praise), we hope our good word may be of some service both to the piece and its composer.

*Les Chants du Peuple*. Mélodies autrichiennes, pour Piano; par Jules Egghard.

THESE melodies are bold and characteristic; and the skill of M. Jules Egghard has been bestowed upon them with good effect. The piece has small pretension—for not even the well-worn device of surrounding the subjects with *arpeggios* is resorted to, but a continuity is preserved sufficiently to prevent the themes from appearing patched together, and that is all perhaps that is intended.

*Valse Héroïque*; pour le Piano. Par H. A. Wollenhaupt.

AN heroic waltz is a novelty; but Herr Wollenhaupt is too experienced a writer to fail in anything he undertakes. The subjects are vigorous and varied in character, and the harmonies most musicianlike throughout. In the second theme a good effect is gained by the contrast of the left hand passage against the *legato* melody, accompanied with chords in the right hand. The piece does not present any formidable difficulties; but it will require careful and intelligent practice.

W. CZERNY.

*Guide to Young Pianoforte Teachers and Students*. By Wentworth Phillipson.

THE proportion which those professors who can teach bear to those who can play is so exceedingly small, that persons who do not know how the better judgment of pupils and parents can be blinded by what is termed "brilliant execution," might reasonably wonder how it happens that, without any diploma guaranteeing their fitness for so responsible a duty, every pianist should be enabled to live by giving lessons. That this subject (although a delicate one to touch) must shortly come prominently before the public there can be little doubt; meanwhile we are glad to

say a good word for any earnest thinker who will publish the result of his deliberations, and although the name of Mr. Wentworth Philipson is new to us, his doctrines so thoroughly accord with those we have so long advocated in this journal, that we willingly hail him as a fellow worker, and sincerely trust that his unpretending little book may be most extensively read. The preliminary chapter, "addressed more especially to parents," contains some advice as to the choice of a professor which is really invaluable. We must also bear testimony to the able manner in which the rudiments of the art are explained, and may add the weight of our own experience to the author's respecting the uselessness of Czerny's 101 "Elementary Exercises," which we have often, as he says, seen a girl of fourteen plodding gradually through with a zeal worthy of a better cause. Of simple and compound time Mr. Philipson speaks so clearly, that a mere child may understand him. After saying that a note is "simple" so long as it remains undotted, the explanation which follows can present no difficulty. Take the following, for instance: "Suppose we agree to count a bar of common time by the minim, we have clearly two in a bar; dot the minim, we have two dotted ones, or six crotchets time, marked six-four; suppose we agree to count four a bar, we have four crotchets; dot them and we have four dotted crotchets, or in other words, twelve quaver time, marked twelve-eight; suppose we agree to count eight in a bar, we have eight quavers; dot them, and we have eight dotted quavers, or twenty-four semiquaver time, marked twenty-four sixteen. The compound half-common time, six-eight, is of course similarly derived from counting two crotchets in a bar." This extract will sufficiently show that our author not only understands the matter himself, but can explain himself to others. We may add that the directions for playing some of Cramer's most difficult studies are admirable.

DUFF AND STEWART.

*The Shadow on the Floor.* Song. Words by G. M. Elva Wood.

*The Angel and the Child.* Song. Words by H. W. Longfellow.

*The Passing Ship.* Song. Words by the Earl of Pembroke.

Composed by Virginia Gabriel.

THE titles of these songs will sufficiently indicate the subject on which they are founded! Death, death—either of child, parent, friend or lover—seems to be the theme universally recognized as the one best suited for a musical setting by the ballad makers of the day. That the pathos (such as it is) of these effusions is thus ready made for the versifier, and requires but a little heightening at the hands of the composer, is so obvious, that we should imagine that the public would scarcely accept either words or music as real art; but the trade-worth of such productions, is too well known by all engaged in their manufacture; and the luxury of speaking the truth, is therefore left to the few who, like ourselves, remain unmoved by their commonplace appeal to our human sympathies, and have no concern with their market value! Let us then at once say that a drawing-room is not the place where the wounded feelings of persons, who have lost those near and dear to them, should be experimented upon; and that the "wail of the living," which goes "from the hearth to the cold grave stone," in one of the songs before us, are not words to be uttered by youthful voices, even to better music than Virginia Gabriel can wed them to. It is not sufficient that those who feel the true mission of the art, and who can see through the conventional methods of creating an interest for these inferior works, should dismiss them with a few words of gentle tolerance: it is their duty to speak out whenever an occasion occurs; and as the three songs which have called forth these observations, are a fair example of a rapidly increasing class of composition, we seize the opportunity to record a conviction, the earnestness of which at least our readers will, from our many former remarks on the subject, assuredly credit us with. It will, we presume, be accepted as praise, when we say that the melodies of these ballads are as melancholy as the verses; the lengthening out of the key-note on the word "dead," at the conclusion of the "Shadow on the Floor," especially having as sepulchral an effect as could possibly be desired. But exception must be taken to many of the harmonies; as, for instance, between the 8th and 9th bars of "The Angel and the Child," where the bass drops a fifth with the voice (from tonic to dominant), and also between the 11th and 12th bars, where the melody walks up from A to D, the bass

being D, G. In the same song, too, we should like to understand what chord is intended after the diminished 7th on F# (bar 2, page 5), for, as it stands, the harmony is perfectly inexplicable. We do not care to be over critical with such songs; but if domestic misery is to be set to music, let us at least be unhappy grammatically.

*La Reveillé; Morceau Militaire, pour Piano.* Par Walter Macfarren.

A most attractive composition, in C major, treated in that musicianlike manner which must command the attention both of teachers and performers. The principal theme is founded on the bugle-call, which is carried throughout the piece with much effect. The melodious subject, in the dominant, is excellently contrasted with the spirited military opening; and its re-appearance in A flat is as unexpected as it is charming. Moderately advanced players will find in this little sketch much to delight and nothing to perplex them.

WEEKES AND CO.

*Le Cor des Alpes; Mélodie de Proch.*

*Thème Allemand, de Leybach.*

*Valse Brillante, de J. Schulhoff.*

*Galop di Bravura, de J. Schulhoff.*

Facilitated and arranged by J. Rummel.

WERE we called upon to pass judgment upon a selection of Shakespeare's plays "facilitated and arranged" for children, we should feel it our duty, in the cause of literature, to protest against such a form of appeal to juvenile comprehension. The pieces before us are open to a similar objection; for although the originals of those taken in hand by Mr. Rummel do not certainly hold that rank in the musical art which the works we have mentioned do in the dramatic art, they are sterling compositions, and have lived quite long enough to claim respect. We may also say that experience has proved to us how the early impression of a piece clings to a student in after years; and can even cite an instance where an intelligent pupil, who had in her nursery days played a garbled version of Weber's "Invitation pour la Valse," transposed into C, and with the original passages altered and simplified—would scarcely tolerate the real work; and indeed could hardly be induced to believe that it was not a kind of paraphrase of her favourite unpretending little Rondo, especially adapted for the practice of advanced performers. Music for children should be written only by those who thoroughly understand their requirements; for we all know that little players are often more ambitious than big ones, and it is the duty of the master to see that this ambition is properly controlled. Difficult compositions are, we regret to say, often given at schools, with an intimation that the passages thoroughly beyond the pupil may be omitted; and we recollect (as an example of the result of this training) an aspiring young lady on one occasion informing us that she intended to play one of Beethoven's Sonatas, and "leave out all the accidentals." Apart from the objection we have urged, we may say that Mr. Rummel has most creditably performed his task; and although we do not wish to see the numbers of "La Petite Pianiste" multiplied beyond the four numbers already published, there may be many who do, and to all such it can conscientiously be said that the pieces will prove highly acceptable.

*Smile on my Ev'ning Hour.* Sacred Song. Words by the late Miss Charlotte Elliott.

*The Old Year.* Song. Words by Isabella M. Mortimer.

Composed by Mrs. John Holman Andrews.

A CALM and vocal subject, smoothly harmonized and faultless in grammatical construction, are merits too valuable and rare to be passed over, even in such an unpretending sacred song as Mrs. Andrews has written; and to singers, therefore, who are satisfied with these qualifications, we conscientiously recommend "Smile on my Ev'ning Hour," the words of which, as well as the music, are entitled to commendation. "The Old Year" has a graceful theme, and we imagine would be unexceptionable in the accompaniment, provided the innumerable errors therein can be rectified by the pianist. Let us name only a few of these. Symphony, 7th bar, A flat omitted in the last chord; 9th bar of the song, all the naturals before the A's left out; 10th bar, flat before the last B omitted; 9th bar, page 4, E left out (we presume) in the chord of C; 1st and 2nd bars of the symphony at the conclusion, naturals before the A's omitted, in the modulation to G minor. We trust that we have said enough (although we have by no means exhausted the list of inaccuracies) to call the attention both of composer and publisher to the matter.



*O tell me, lovely bird, I pray.* Song.

*At break of welcome morning.* Song.

The English words by T. A. Wallworth. The Music by R. Schumann.

The charming simplicity of the first of these songs will recommend it to all listeners. The accompaniment flows throughout with the voice, except in the last verse where the change to *arpeggios* has an excellent effect. We are sorry that Mr. Wallworth should have destroyed the characteristic phrase, commencing on the first of the bar, to the words "Ach linde Luft," by inserting a supplementary crotchet before it, for the word "refreshing," especially as his translation in both these songs is, in other respects, so thoroughly in sympathy with the music. The second song has a genuine Spanish ring about it, which renders the words on the title-page, "Der Hidalgo," unnecessary. The melody is fresh and joyful in the extreme, and there is a richness of colouring in the accompaniments which places the composition far above the level of the manufactured songs of the day. A beautiful point is the theme in the dominant, with the semiquaver figure in the pianoforte part; and the graceful conversational bits between the instrument and the voice keep the attention thoroughly alive until the return of the subject.

ASHDOWN AND PARRY.

*Popular Classics for the Pianoforte.* Selected and edited by Walter Macfarren. Second Series.

MR. MACFARREN is doing good service to his art by the selection and careful editing of these pianoforte gems, any one of which will be of more value in cultivating a pure style of performance, and laying the foundation of a real love of music than all the "school pieces" with which a young lady is usually surrounded in the days of her pupillage. We have already reviewed the first series of these compositions, containing twelve numbers, and can conscientiously recommend the twelve pieces forming the second series as fully equal in interest to those which have preceded them. There are two specimens of Beethoven's, the first a couple of Minnets in C and D, and the second a charming posthumous "Rondo à Capriccio," which is scarcely as much known, even by classical players, as it deserves to be. According to Thayer, the manuscript of this piece was thus inscribed: "Die Wuth über den verlorenen Groschen ausgebrochen in einer Caprice," which may be translated "The rage (or fury) over the lost groschen relieved in a Capriccio." The Rondo is often called in catalogues the "Lost Groschen;" but without some explanation such as Thayer has given us, the title is perfectly unmeaning. Haydn's two Sonatas, in E minor and F major, will be cordially welcomed by all the lovers of this composer's works; and Bach—whose music appears now to be growing into a second life—is represented by a Prelude and Caprice in C minor, and an Allegro, Sarabande, and Scherzo, in A minor, both pieces being admirable examples of this master's style, and we need scarcely say excellent practice for students desirous of becoming classical pianists. An Andante in B flat, and a graceful and characteristic little piece, called "L'Adieu," are chosen from Dussek's works; from Handel we have an "Allegro, Sarabande and Passacaille," in G minor; from Hummel, "La Contemplazione;" and, as a proof that Mr. Macfarren intends to include the compositions of the more modern writers in his selection, two of Schumann's sketches are given, "Abschied" and "Souvenir," neither of which contain any difficulties that steady practice will not conquer. We may add that the pieces are printed with remarkable clearness, and that the fingering will make the work doubly valuable to amateurs, who, as a rule, have so few ideas of their own on this important subject that they cannot but feel a sense of gratitude to modern editors who thus kindly give a lesson to every purchaser.

### Original Correspondence.

#### THE MODE AND THE KEY.

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—In his little essay on "The Mode and the Key," in the last number of the *Musical Times*, the author of "The Tritone" has done me the honour of referring on several occasions to my treatise on "The Principles of Harmony." As in some of these instances he has made certain statements,—I might almost say charges—for which I conceive he has not the slightest foundation, will you kindly permit me, through the medium of your paper, to ask him

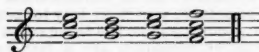
to point out the particular passage in my treatise in which I "have conveyed an erroneous impression of the theories of Helmholtz." Those also in which I have been "supposing that the physiological hypothesis of Helmholtz has any necessary connection with his theory of consonance;" also the instances where I have chosen "to lean on ancient authorities, who are respectable in music . . . rather than in physical science;" and where I have adopted any theory "which Helmholtz has exploded." In reference to this last it may be possible that a little difference in our modes of expression, or use of terms, has led Mr. Green astray, but he will find, on a more careful reading, that the "flatterings" to which I refer have nothing to do with Dr. Young's theory relating to the quality, or *timbre* of sounds, but are the difference tones of Helmholtz in a yet incipient state—sound-waves recurring too slowly to give the sensation of a continuous sound—of yet insufficient rapidity to produce a difference tone, or grave harmonic. This is quite in agreement with Helmholtz, and surely Mr. Green does not contend that Helmholtz has exploded his own theory. On a closer consideration of the subject Mr. Green will find that Young and Helmholtz's theories relating to the quality of sounds are quite consistent with each other, indeed the latter confirms rather than explodes the former. Mr. Green goes on to say "The grave harmonics do not only affect the mind as independent vibrations; they arise literally from independent vibrations." By combating thus with his own shadow, and confounding the expressions "as" and "from," he leads your readers to infer that I had disputed the point. Yet though I agree with him in what the difference tones "arise from," I nevertheless say they are not the immediate results of independent vibrations but of differential, and differences are never independent.

I have no intention of depreciating the value of Helmholtz's experiments, or his authority as an experimentalist; but with regard to his deductions and his peculiar theories founded upon them, Mr. Green knows, perhaps better than I do, that they have not passed unchallenged even by some of the authorities he quotes—nay, even by Mr. Green himself, though he now appears to place great faith in them, and would fain have us believe they have been finally accepted by all subsequent acousticians. Helmholtz's theory of consonance and dissonance I consider quite inconclusive and untenable.

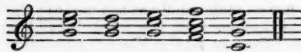
Perhaps it will be less astonishing to Mr. Green that "the two authors agree in many essentials in their musical systems," when he learns that Helmholtz's table of the affinity of sounds is copied from a diagram given by me in the *Musical World* of December 24th, 1859, upwards of 13 years ago; there being too many coincidences to allow a supposition that the resemblance is purely accidental. I admit that Helmholtz has made a slight addition, but it is an unessential and unnecessary repetition, perhaps made for a purpose. All the essentials of this Table are compressed into the little diagram of a "system of sounds" on p. 80 of my Treatise, which, though certainly giving the sounds nearest in affinity, shows nothing of their "order of affinity;" the latter Mr. Green will find in section 82 of my "Principles." Helmholtz's "rule of affinity" is valueless, for, of related harmonic sounds, any two have an harmonic in common, and also have an harmonic in common with a third sound.

There are numerous statements and propositions in Mr. Green's paper to which I might take exception, but as my present object is not a criticism of his theory,—or, more correctly speaking, his mixture of many theories, I refrain.

The decision of the question whether, in the second of his examples (p. 752, *Musical Times*), namely



F be a point of rest, according to his theory and definition of "key," or whether the chord of F requires to be followed by that of C as the only point of rest, according to section 59 of my "Principles," as



I may safely leave to the auricular judgment of your readers.

Yours very truly,

Garstang, Lancashire,  
Feb. 7th, 1873.

W. W. PARKINSON.

## DIATONIC AND CHROMATIC SEMITONES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I was perfectly aware before reading the letter of Mr. S. S. Greathed in your last (p. 767), that between two given notes or pitches an endless number of pitches might be made, or imagined, all differing from each other by a minute degree, and that any names might be given to them that to the fancy of the originator might seem desirable. I cannot, however, see that any advantage would be gained by the introduction of the last B $\flat$  which he mentions for the following reasons. (If your readers will refer to the scale with ratios given in my letter on p. 731 it will illustrate what follows.) The combination C B $\flat$  would generally be considered to belong to the scale of F, and as such the B $\flat$  to form a good fourth to F should bear the ratio to the C (in diagram p. 731) of  $\frac{1}{2}$ . Viewing, however, the seventh on C isolated from any other chord or key, and adding for its completion the third and fifth, we have C E G B $\flat$ . In this chord the B $\flat$  is a *discord* with every note except the G, which should therefore have the prior claim over the C in deciding its exact pitch, which from this view will have the ratio of  $\frac{2}{3}$  with the C. Thus not only would the use of either the ratios  $\frac{1}{2}$  or  $\frac{2}{3}$  be more convenient practically, but also I believe more strictly in accordance with exact theory, and more likely to express the idea of the composer who wrote the chord, than that of the simpler one,  $\frac{1}{2}$ . Musicians draw a hard and fast line of distinction between concords and discords, the one being understood to be a combination of notes whose ratios of vibration are so simple as to give pleasure when sounded together, the other being the very opposite of this, being one whose ratios are so complex as to produce a harsh effect upon the ear, and *decidedly* suggest and require a resolution upon one of the former description. But nature draws no such exact distinction: the ratios of the primes 2, 3, 5, 7, 11, &c., become more and more complex as they advance, and although the octave fifth and third are always called concords, and the seventh a discord, the difference is really a matter of degree; thus the fifth is a less perfect concord than the octave, and the third less perfect than the fifth, while the seventh as thus formed occupies a position mid-way between the decided concords and decided discords *belonging strictly to neither*. When, however, a musician introduces it, he always intends that it shall be a decided discord with the fundamental, and therefore either of the ratios  $\frac{1}{2}$  or  $\frac{2}{3}$  is preferable to the more simple  $\frac{1}{2}$ .

We can never obtain an exact mathematical basis for the construction of musical instruments of fixed tones, because no powers of prime numbers can ever coincide. The facts that the 19th power of 2 nearly approximates the 12th power of 3, and the 7th power of 2, the 3rd power of 5 form the base of the equal temperament system.

A more exact system was tried some years since on an organ built by the Messrs. Robson, for a chapel in Jewin Street, which supposed the octave to be divided into 53 equal commas, but of these only 40 sounds existed in the instrument, and of these only 21 could be used as key-notes of scales. Had each of the 53 divisions been used as key-notes a further subdivision would have been necessary, and so *ad infinitum*. This organ had two A $\sharp$  A $\flat$  and two B $\flat$  B $\flat$ , the latter having the ratios to the lower C which I have already spoken of, viz.,  $\frac{2}{3}$  and  $\frac{1}{2}$ , while the A $\sharp$  A $\flat$  were respectively one and two commas flatter than the flatter B $\flat$ .

The question, however, to which I alluded in my letter was the purely practical one, as to what names should be given to the two halves of a split black key on an organ or pianoforte, and I think Mr. Greathed will agree with me that in answering this question Wheatstone was right and Berlioz wrong.

Pianoforte Manufactory,  
5, Octagon, Plymouth.

I am, yours truly,  
ROBERT SMITH.

## BACH'S HYMN IN THE HYMNARY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In your last number, a correspondent is kind enough to point out a mistake I made when speaking of an ancient church melody as harmonized by J. S. Bach, in describing it as beginning and ending on the dominant. This I conceive is no mistake; there are no sharps or flats in the signature, the very first cadence is in C, and yet the tune begins and ends on a chord of G. How could it be better described to a modern reader? I did not conceive it to be

my duty to enter into a history of old scales; moreover, I was anxious to avoid the many pitfalls which surround that subject. Into one of these your correspondent falls when he says that the Greek scales maintained a place in church music during the 15th, 16th, and 17th centuries. Now if he can only substantiate any relation between church modes and Greek music, he has indeed made a discovery which will immortalize him. As far as is at present known, no such connection can be proved, and as to the Tonicus plagalis, will your correspondent kindly say at what period the word "Tonicus" was used as signifying keynote and scale, and key of C? all of which meanings it must have had before G to G without F $\sharp$  could have been termed "Tonicus plagalis" or hypotonic-mode. I am afraid it is hardly fair to ask such a question in a journal in which two correspondents can only fire one shot per month at each other.

Yours, &amp;c.,

REVIEWER OF "THE HYMNARY."

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—I beg to draw your attention to my letter of the 20th January, published in your paper of February, and beg you to read "Tonicus remissus," "Jonius plagalis" (Hypo Jonischer Modus), not "Tonicus remissus" &c. Also I beg to say, that I referred to the "Review of 'The Hymnary,'" not to "Bach's Hymn in 'The Hymnary,'" as it is put in your paper. Hoping you will correct it by inserting this remark in your next number,

I remain, dear Sir, yours obediently,

C. LAHMEYER,

Organist of St. Paul, Chiswick.

5, Grove Park Terrace, Chiswick, W.

21st February, 1873.

## IS A PARISH CHURCH ORGAN PUBLIC PROPERTY?

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—It being supposed by some people that the organ in a Parish Church, which has been subscribed for by the parishioners, is public property, and that any parishioner has, after obtaining the permission of the Vicar and Churchwardens, a public right to the organ keys for the purpose of amusing himself or herself thereon, such person or persons having some knowledge (whether slight or otherwise) of the instrument—will you kindly state fully in your next issue, what is the universal custom in such matters, because the organist contends that, by his appointment, the sole care of the instrument is vested in him, and that it is virtually optional to him whether he lends the keys or not. This question arises from the fact of there having been no resident professional organist for some few years, until the appointment of one in November last. I enclose my card, and remain,

Yours truly,

A PARISHIONER.

Lydney, Glo'ster,  
February 21st, 1873.

[We can scarcely suppose that the organ could be considered "public property" if it be necessary to obtain the consent of the Vicar and Churchwardens before the parishioners can play upon it; but perhaps some of our readers will enlighten our correspondent on the subject.—*Ed. Musical Times.*]

## TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Many notices of country concerts are omitted from our present number, because the correspondents who forwarded them have neglected to say when or where the performances have taken place. We trust that this announcement will prevent such irregularity in future; for we cannot, as a rule, undertake to say why such communications are thrown aside.

W. R. SUTTON.—An octave lower than written.

EDMUND THOMPSON.—You are quite right in your opinion. The semibreve is wrong.

MUSICUS.—Apply to the Professor of Music at either University.

### Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

**ABINGDON.**—A numerously attended concert was given in the County Hall, on the 11th ult., in aid of the restoration and enlargement of the Organ in St. Helen's Church. Madame Wells, Miss Lazarus, Mr. Hunt, Mr. Nicholson, and Mr. O. Christian, were the artists; and an excellent programme was exceedingly well rendered, and much applauded. Great praise is due to Mr. F. K. Cauldrey, the manager of the concert, the performance resulting in a handsome surplus, towards the object in view.

**ALNEWICK.**—An evening concert was given in the Corn Exchange on Wednesday, the 5th ult., which was well attended and highly successful. The vocalists were Miss Lottie Ansell, Miss Helen Standish, and Mr. T. Rees Evans. Miss A. Beckett Evans, a young and promising pianist, is warmly praised by the local press, her three solos being most enthusiastically received. Several vocal pieces were given with much effect, some of which were re-demanded.

**ALRESFORD.**—The Choral Society gave its second concert, at the Town Hall, on Tuesday evening, the 11th ult. The programme contained several songs, glees, and choruses, all of which were remarkably well rendered by the members. The performance reflected the greatest credit upon the conductor, Mr. M. Robinson, of Winchester Cathedral.

**BELFAST.**—The Belfast Musical Society gave two concerts, in the Ulster Hall, on the 4th and 5th ult., assisted by Mr. De Jong's band, Madlle. Pauline Rita, Mr. Selwyn Graham, and Mr. Brandon. The orchestra numbered 200 performers. At the first concert, under the direction of the Society's newly appointed conductor, Mr. James Thomson, the greater part of Haydn's *Seasons* was most successfully rendered. The song, "A wealthy lord" (with laughing chorus), was warmly applauded, and enthusiastically re-demanded. At the second concert, Mr. De Jong and his band, gave a selection from their well-known *répertoire* in their best style, and the solo vocalists contributed materially to a most enjoyable evening.

**BURSELK.**—The Potteries Tonic Sol-fa Choristers gave a performance of the *Messiah*, in the Town Hall, on the 11th ult., under distinguished patronage. Madlle. Pauline Rita was the principal soprano, and sang the music allotted to her with good effect. Miss Julia Elton (contralto) was eminently successful, and the applause which followed "O Thou that tellest," "He shall feed His flock," and "He was despised" was of the heartiest description. Mr. Vernon Elgby was apparently suffering from cold, which somewhat affected his singing. Mr. Brandon maintained the high reputation which he has long enjoyed in the Potteries, and had the regulations permitted, he would have been encored on more than one occasion. The re-demand for "The trumpet shall sound" was long continued, owing mainly to the faultless execution of the trumpet *obbligato* by Mr. A. Robinson, of Hull. The choruses were well sung, and the band played the Overture, the Pastoral Symphony, and the accompaniments, in excellent taste. Mr. H. C. Nixon, of London, presided for the first time at the organ, and made a favourable impression, and Mr. Powell conducted with his customary precision.

**CASTLEFORD.**—On Thursday evening, the 13th ult., a lecture concert was given in the Mechanics' Hall by Dr. Spark, before a large audience, on the Life and Compositions of Haydn. The lecture was most interesting, and was listened to with profound attention throughout. The musical illustrations were excellently performed by Dr. Spark (piano), Mr. M. Arnold, of Harrogate (violin), Miss Grayston, Miss Kennedy, and Mrs. Parkinson, vocalists.

**CHESTER.**—The Cheshut Choral Association gave its eighth annual concert, on Tuesday, the 12th ult., before a large audience. The programme was very well rendered by the choir, which is much improved since the last performance. The principal vocalists were Misses Williams, E. A. Archer and Hensman (who gave a new song by Cecil Burch, "Oh, my love is away on the salt, salt sea," which was re-demanded), Messrs. Morley and Turnham, Mrs. Emmott (piano) and Mr. Trotter (violin) played the Overture to *Zaira* (Winter), and Mr. Cecil Burch (who presided at the pianoforte) performed his Fantasia, "Gramachree," which was much admired. Mr. Archer conducted.

**CORK.**—The Cork Musical Society gave its first concert for the season on Wednesday, the 29th January, in the Athenaeum, before a large audience. The first part consisted of a selection from the *Messiah*, the principal vocalists in which were Miss M'Nab (a debutante), Miss Connell, Mrs. Bayley, Messrs. Baker and J. Sullivan, all of whom acquitted themselves in a highly praiseworthy manner. The second part was miscellaneous, commencing with the Overture to a Cantata, by Herr Van Heddeghem, which was deservedly re-demanded; and the selection included a chorus from another Cantata by the same composer, which met with a warm reception from the audience. Songs were given by some of the vocalists already named, with the addition of Dr. Ferguson, of the 15th Regiment, who sang "The shades of evening" with much success. The vocal pieces were agreeably relieved by the excellent performance of Spohr's Violin Concerto (No. 6), by Herr Van Heddeghem. There was a small but efficient orchestra, ably conducted by Dr. J. C. Marks.

**DALKEITH.**—On the 28th January, the Choral Union gave a performance of secular music at the White Hart Room. The principal portion of the programme was devoted to Haydn's "Spring," from *The Seasons*, both the choruses and solos being excellently rendered. The second part consisted of miscellaneous pieces, and included Chopin's *Première Valse*, for the pianoforte, brilliantly played by Miss Heathcote, who received an enthusiastic encore. The hall was well filled.

**DEPTFORD.**—The services at the Catholic Church have latterly been of an unusually interesting description. Haydn's Second Mass and

Hummel's Mass in E flat have been twice given, the music being exceedingly well rendered by the local choir, assisted on each occasion by several members of the Drury Lane Orchestra, led by Mr. Henry Morley. Since Mr. W. C. Levey's connection with the church, a notable improvement has taken place, both with regard to the character of the music, and the style in which it is performed. The edict of the Archbishop, banishing female vocalists from the choirs, does not, fortunately, extend to churches on the other side of the water; so that the ever fresh and melodious works of the great masters may still be enjoyed in the vicinity of London. The Offertories have been Churchman's "Ti progo," Handel's "Ave Maria" (adapted), and Mozart's "Jesu, dulcis memoria," the last being beautifully sung by Miss Alma Ford. It is only due to the untiring kindness of Mr. Levey to state that his services at the organ, and those of his band, are entirely gratuitous.

**DOUGLAS, ISLE OF MAN.**—The second concert by Miss Wood's choir, in aid of the Ladies' Soup Dispensary, was given in the Victoria Hall, on the 29th January, before a large audience. The singing of the choir was remarkably good, especially in "The Cuckoo" and "W. Macfarren's 'You stole my love,' the latter being most warmly received. Miss Wood's harmonized version of one of the National Manx airs, "Ellan Vannin," was enthusiastically re-demanded; and there can be little doubt that this will become a stock arrangement for the concert-room. The solo vocalists were Miss Wood (whose one song "Come, oh sleep," with flute and violoncello accompaniment, was one of the features of the evening), Mr. Ling (who was encored in two of his songs), and Mr. Kerruish (who received a similar compliment for his excellent rendering of "The brave old Temeraire"). A trio, by De Beriot, for flute, pianoforte, and violoncello, was played to perfection by Mr. Adams, Miss Wood, and Mr. Thomas; and a pianoforte duet, by Miss Hamilton and Miss Wood, was also a great success. The office of conductor was ably filled by Miss Wood; and the accompaniments were skilfully played by that lady and Miss Valentine.

**EDINBURGH.**—Professor Oakley gave an Organ Recital on the 11th ult., when the Music Class-room was rather inconveniently crowded. Every number was delightfully rendered, and Beethoven's *Adagio* was loudly re-demanded and cordially responded to. The customary meed of respect to the memory of the founder of the Music Chair was given by the audience rising to their feet during the performance of General Field's well-known march. The concluding number of the programme (Mendelssohn's "Marche Funèbre") was appropriately and feelingly dedicated to the memory of the late Professor Pierson.

**FOREST HILL.**—On Thursday evening the 20th ult., a special service was held at St. John's Church, the occasion being the opening of a new organ which has just been presented to the church by one of its members, Mr. F. J. Horniman, of Surrey House. The preacher for the evening was the Rev. Newman Hall, LL.B., of Surrey Chapel, the subject of his sermon being "Prayer reasonable." The interest taken in the presentation, together with the popularity of the preacher, amply sufficed to draw a large congregation; and the church was filled to overflowing, there being about 700 persons present. The organ, which stands at the east end of the church, behind the pulpit, was built by Messrs. Speechly and Ingram, King's Road, St. Pancras, and exhibited by them in the Exhibition of 1872. It consists of two manuals; the great organ containing—open diapason, 8 ft.; dulciana, 8 ft.; and principal, 3 ft.; each separate stop running throughout. The swell contains two very beautiful stops, viola and gamba, 8 ft., running to tenor C; below that the diapason in the great organ continues in the swell. The flute (4 ft.) in the swell, runs throughout; in addition there are stops, great to swell, so as to combine both manuals; swell to pedals and great to pedals, by which means the pedals, when used, may be made to combine with either set of Manuals, or used alone. There is also a very effective stop-pedal Bourdon. The pedals consist of 25 octaves. The opening voluntary, composed for the occasion by the organist, Mr. R. Kitch of Regent Street, was highly effective and well written to display the capabilities of the instrument. The musical portions of the service, which were most impressively rendered, opened with hymn 219 (tune, Angels); after which came the anthem, "I will arise;" Psalm liii. (chant, Mornington); anthem, "O praise God;" concluding with hymn 108 (tune, St. Ann's). After the sermon the concluding hymn was sung, and a short prayer and the benediction brought this interesting service to a close. The collection realised £20 7s. 6d.

**GRINGLEY-ON-THE-HILL.**—On the 19th ult., a concert was given by the Gringley Choral Society, in the School-room. There was a large audience, and the concert was a complete success. The various pieces in the programme were well executed, and great credit is due to Mr. Hamilton White (the conductor) for the manner in which he has trained the Society.

**HARROGATE.**—On Thursday evening, the 30th January, Mr. Bartle gave a concert in the Chalybeate Spa Rooms. The soloists were Miss Blakely and Miss Kennedy (from Leeds), Mr. Whiteley, Mr. Deighton, Mr. Grimshaw, &c.; and the part-songs, glees, &c., were rendered by members of St. Mary's, St. John's, and Christ Church choirs. Miss Kennedy gave "Emeralds" and "Erin my country" with much effect; the duet, "The cousins" (Misses Blakely and Kennedy), was loudly applauded, and Messrs. Whiteley and Deighton's songs were encored.

**LEAMINGTON.**—On Wednesday, the 29th January, Mr. Philip Kiltz lectured before the Leamington Philosophical Society, in the Public Hall, on "The Science of Music, and its Influences on Society." The lecturer commenced his subject by alluding, in a highly intellectual address, to the power of music, its general characteristics, and enlivened his remarks by several interesting and forcible anecdotes. Mr. Kiltz is a pianist of no common order, his vocal illustrations were excellently performed, and he also proved himself a perfect master of the concertina. He elicited universal applause throughout the entertainment. The Regent Hotel Saloon, on the afternoon of the 1st ult., was crowded with a fashionable audience to hear Mr. C. Sydney Vinning's third Pianoforte Recital. The programme consisted



of two of Beethoven's Sonatas (Ops. 30 and 12) for violin and piano (the violin part by a clever amateur), three musical sketches (Bennett), Sonata in E flat (Haydn), and other works by Mendelssohn, Schumann, and Chopin, concluding with Thalberg's "Home, sweet home." The whole performance was rendered with much taste and expression.

**LEEK.**—On the 18th ult., an Oratorio was performed for the first time in the metropolis of the Moorlands. The occasion was the eighteenth concert of the Leek Amateur Musical Society, and the work selected was Handel's *Judas Maccabæus*, which had been judiciously curtailed so as not to exceed the limits of an ordinary concert, without omitting any of the favourite numbers or breaking the thread of the story. Madame Cowley-Squier, of Manchester, sang the principal soprano parts very effectively, and Misses Smith, Nixon, Russell, and Mrs. Hall took part in the duets. Mr. Coulson of Derby, sang the tenor music allotted to Judas, with excellent taste and effect; and Mr. Beckett, a member of the Society, did ample justice to the bass airs and recitatives. The choruses were sung by about thirty members of the Society in a style to reflect much credit upon them, and encourage them to further efforts in the same direction. The overture, march, and accompaniments, were well executed by Mrs. Gabbins (pianoforte) and a small but efficient band, led by Mr. Ambrose Leek, of Manchester. Mr. Powell, under whose direction the Society has since been its commencement, occupied his customary post as conductor. The Temperance Hall, in which the concert took place, was well filled.

**LIVERPOOL.**—The seventy-sixth annual dinner of the Liverpool Apollo Glee Club took place on the 30th January. David Jones, Esq., president; vice-presidents, William Laidlaw, Esq., and Thomas Armstrong, Esq.; Glee, selected from the works of Calcott, Webb, Dr. Clarke, Hatton, &c., were admirably rendered by the performing members, Mr. Skeat presiding at the piano. The Club is in a very prosperous state, and possesses a library of upwards of two thousand glees.

THE first of the present series of the admirable performances, on the plan of the Monday Popular Concerts in London, took place at the Philharmonic Hall, on Wednesday, the 12th ult. Executants: 1st violin, Madame Norman-Néruda; 2nd violin, Herr L. Ries; viola, Mr. Zerbin; violoncello, Signor Piatti; solo pianoforte, Madame Schumann; vocalist, Miss Elena Angèle; accompanist, Mr. Zerbin. The programme stood thus:—Part 1, Quartet, in B flat, for two violins, viola, and violoncello (Mozart); Recit. and Aria from *Giulietta e Romeo* (Vaccà); "E questo il loci" and "Ah! se tu dormi," Sonata, in D minor, No. 2, Op. 31 (Beethoven), pianoforte alone. Part 2, Trio, in D minor, Op. 63, for pianoforte, violin, and violoncello (Schumann); Song, "Guinevere" (A. S. Sullivan); Quartet, in E flat, (Op. 71, No. 3) for two violins, viola, and violoncello (Haydn). The rendering of the whole of these pieces could not be surpassed, and the delight of the audience was most enthusiastic, the greatest applause, however, being elicited by the performance of Schumann's trio.—THE second of the series of performances on the plan of the London Monday Popular Concerts, was given on Wednesday, the 19th ult. Executants: 1st violin, Herr Joachim; 2nd violin, Herr L. Ries; viola, Mr. Zerbin; violoncello, Signor Piatti; solo pianoforte, Madame Schumann; vocalist, Mr. Edward Lloyd; accompanist, Mr. Zerbin. The first part began with the quartet in A major (Op. 26), for pianoforte, violin, viola, and violoncello (J. Brahms), a work interesting, not only from its novelty, but from the great talent evidenced in its composition. Mr. Edward Lloyd sang with much refinement Signor Piatti's charming setting of the old words "Go, lovely Rose," and was encored. Madame Schumann performed the Scherzo from Mendelssohn's *Mitsummer Night's Dream* (arranged for the pianoforte) with such wonderful effect that she was brought back by a vehement encore, and played the "Schumann-erled," composed by her late husband. Part the second was commenced by a violin solo, played as only Herr Joachim can play it, "Sarabande and Tambourin" from a Sonata in D major (No. 3), with pianoforte accompaniment by Locia, which was re-demanded. Mr. Lloyd then sang very delicately, "Thou whom I vowed to love" (Schubert); and the concert concluded with Mendelssohn's posthumous quartet for strings, in F minor, which was rendered most exquisitely.

**MANCHESTER.**—A concert was given in the Congregational Room, Queen's Park, on Monday, the 17th ult., by Miss D. A. Berry (pupil of Mr. John Waddington, formerly conductor of the late Hargreaves Choral Society), assisted by Miss Hancock, of Mr. Charles Hallé's Choir, Mrs. Archer, Mr. Smith, Mr. Dottie, and the Union Glee party, conducted by Mr. Howard. Miss Berry has an excellent soprano voice, and displays much taste in her singing. Miss Hancock, although suffering from a cold, sang Sullivan's "Will he come" with good effect; and Mr. Smith (who kindly, at a short notice, supplied Mr. Williamson's place) was very warmly received. The glee party gave several glees and part-songs with much success. The room was well filled by an appreciative audience.

**NEW YORK.**—Mr. Richard Hoffman's series of four soirées commenced on the 25th January, at Messrs. Chickering's elegant Concert-room, which was filled by a most fashionable and appreciative audience. The programme was highly attractive, and the services of Mr. J. Burke (violin) and Mr. E. Bergerer (violinello), in rendering the works selected, were most valuable. Handel's Second Concerto, played by Mr. Hoffman, was so well given that an encore was demanded, in response to which he performed "The harmonious Blacksmith," Mendelssohn's Duo (Op. 68), with Mr. Bergerer, and Schumann's songs, with Mr. J. Burke, were given in a masterly style. Mr. Hoffman's performance of Chopin's "Andante spianato" and "Polonaise" was warmly encored, when he played Gottschalk's "Murmurs Rollens," and, during the evening, two of his own compositions, "Les Clochettes" and "Caprice de concert."

**NICE.**—One of the most agreeable entertainments of the season was recently given by the Nice Amateur Musical Society, at the Hotel Royal. The Society was first established for the promotion and practice of singing, under the auspices of a gentleman whose musical and scientific tastes and attainments are well known in Nice. These

meetings were comparatively of a private nature, and held for mutual instruction and amusement, but when the bazaar in aid of the funds of the Asile Evangélique and Protestant Schools was closed, the laudable idea occurred to the members of utilizing their accomplishments to further the same benevolent object. It would be difficult to specify which performance during the evening could claim pre-eminence over another, but Mendelssohn's "Farewell to the Forest;" "The Dream," by Stirling, and Sir Henry Bishop's well-known "Sleep while the soft evening breezes," were certainly amongst the most successful pieces. The trio, "Ye flowers that I have tended," gave an opportunity to three ladies of the Society of showing the quality of their voices, and we must not omit to mention a Romance of an impassioned nature sung by a Russian young lady with much intensity of feeling. Between the parts M. Ferdinand Duicken volunteered a solo on the piano, which was performed with his accustomed feeling and executive power. The whole concluded with Novello's admired arrangement of the National Anthem, which was sung with much effect, the principal soprano parts by the young Russian lady already mentioned, all the company standing, and heartily joining in the chorus. The large room of the Hotel was quite full, and it is to be hoped the charitable efforts of the Society were amply rewarded.

**OXFORD.**—Mr. C. Harris (of the Cathedral Choir), gave a glee and madrigal concert in the Town Hall, on Saturday evening, the 15th ult., assisted principally by members of New and Magdalen College Chorus. The programme, which was somewhat sombre for a Saturday evening concert, was agreeably interspersed with several songs, all of which were effectively sung. The best rendered glees were "Come forth, sweet spirit" (Bishop), and "Here let me lie" (Lord Mornington), the vocalists being Messrs. Meadley, Wentworth, Crane, and Roebuck. Mr. C. Harris, jun. (organist of St. Peter's-in-the-East), presided at the pianoforte.

**PAISLEY.**—The members of the Paisley Tonic Sol-fa Institute gave an excellent performance of Handel's Oratorio, *Jephtha*, at the Abbey, on the 7th ult. The principal vocalists were Miss Helena Walker, Miss Fennell, Mr. Alfred Hemmings, and Signor Federici, all of whom were highly effective, especially Miss Walker, who sang the airs, "The smiling dawn of happy days," and "Farewell, ye limpid springs" with much taste and feeling. The choruses were, on the whole, carefully rendered, "When his loud voice in thunder spoke," and "Cherubim and Seraphim," successfully testing both the power and delicacy of the choir. Mr. J. A. Brown was an excellent conductor, and Miss Mary D. Hoek proved an able accompanist.

**ROTHWELL (near Leeds).**—An excellent concert was given in the Mechanics' Institute, on Wednesday evening, the 12th ult., which was well attended. The performers were Miss Anna Hiles, Miss Annie Anyon, and Mr. Dodds, vocalists; and Mr. J. F. Heaton Clarke, pianist. "I'll follow thee" and "I'm a merry Zingara" were excellently sung by Miss Hiles. Miss Anyon gave "Bory O'More" and "Home, sweet home" with much success, and Mr. Dodds gained much applause in two songs. Mr. J. F. H. Clarke displayed good execution in Mattia's "Grande Valse de Concert," and Sydney Smith's "Com è gentil" (for the left hand alone). He also played a solo from *Il Pirata* on the English concertina, with great taste and feeling.

**STANDON BRIDGE, STAFFORDSHIRE.**—A concert was given by Mr. J. J. Mathews, organist of Standon Church, in the Cotes Heath School-room, on Wednesday, the 12th ult., on behalf of the Organ Restoration Fund, in Standon Church. The room was well filled with a most fashionable and appreciative audience. The vocalists were Mrs. W. H. Steward, Messrs. Entwistle and Grundy (of Lichfield Cathedral), Mr. Jones, Mr. W. H. Steward, and Mr. Jervis. Mr. W. A. Marson of Stafford, was the violin soloist; and Mr. Mathews, assisted by Mr. Bedmore, organist of Lichfield Cathedral, presided at the pianoforte. The first part of the programme was sacred, and opened with a pianoforte duet, by Messrs. Mathews and Bedmore, from Mendelssohn's *Hymn of Praise*. The recit. "Render your hearts, and the air 'If with all your hearts,' (beautifully rendered by Mr. Jones), and "O Rest in the Lord" (sung by Mr. Entwistle) were well received. The second part commenced with a pianoforte duet, the Overture to *Zanetta*, and included several vocal solos, which were warmly applauded. The concert was a great success, and it is expected that about £25 will be cleared and handed over to the Vicar, the Rev. R. Steward.

**WEAVERHAM.**—On Thursday evening, the 6th ult., the members of the Weaverham Glee and Madrigal Society gave their first concert in the National School-room, which was tastefully decorated for the occasion. This Society, which was only formed in November last, has made rapid progress, under the care and zeal of its musical conductor, Mr. Arkle. The concert was a decided success, the room being crowded in every part. A variety of glees and songs were sung by Messrs. Arkle, Bobbington, Cowap, and Johnson. Mr. G. Bebbington presided at the pianoforte, and Madame Billinis Porter gave some songs in excellent style.

**WELSH FRANKTON, SALOP.**—The annual concert was given in the Church School-room, on Thursday, the 20th ult., before a large audience. The solo vocalists were Miss Fielding, the Misses Ward (Whittington), Miss Freeman, Mr. J. Freeman, Mr. Venables, and Mr. T. Oswell. The Church choir also gave several part-songs. A very pleasant evening was brought to a close by the singing of the National Anthem.

**WETHERBY.**—On Thursday evening, the 30th January, a concert was given in the Town Hall before a large audience. The Boston Spa Amateur Siring Quartet party, with Mr. Arnold, of Harrogate, as leader, gave an interesting selection from the best masters, which was highly appreciated. The solo vocalists were Miss Cooke, Messrs. Cryen and Backhouse. Mr. Arnold presided at the pianoforte.

**WOOLWICH.**—An evening concert was given for the benefit of the Military Charities, in the Royal Artillery Recreation Rooms, on Friday, the 14th ult., the audience being large and fashionable. A judiciously selected programme was interpreted by the following

amateur and professional artists:—Miss Selino Stephen, Miss Helen D'Alton, Miss Florence Ashton, Madlle. Victoria Bunsen, Major Goodenough, R. A., Colonel Stracey, Mr. Wallace Carpenter, Mr. W. C. Kenningham Mitchell, and Signor Foll. Signor Edoardo Barri, and Herr Reyfoyle were the pianists; and the band of the Royal Artillery, under the baton of its talented conductor, Mr. J. Smyth, formed an excellent orchestra.

ORGAN APPOINTMENTS.—Mr. E. Shalders, of Norwich (pupil of Dr. Bunnett), to St. James's, Jersey.—Mr. W. Scadding (late Organist of St. James's, East Cowes), to the Parish Church, St. Thomas's Newport, Isle of Wight.—Mr. Samuel Porter, of St. Anne's, Highgate Rise, to St. Paul's, Halifax, Nova Scotia.—Mr. Edward Wheway, Organist and Choirmaster to St. James's, East Crompton, Lancashire.

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In adapting the original English words to those Songs, which Schumann set to translations, the music has been made the paramount consideration, and words have been altered to suit the musical text when necessary; thus Nos. 13 and 31 are called "Some one," and "No one," since the redundant syllable in Somebody and Nobody disfigures the musical phrase. Moreover, considerable alterations had to be made in the Songs of Burns, without reference to the declamation.

The present edition absolutely follows the text of the Composer, rejecting some supposed emendations which appear in several editions; a few slight changes in the distribution of syllables to notes have been made to accommodate the English text, and a very few evident oversights in the original editions have been amended with the sanction of Madame Schumann.

N. MACFARREN.

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- |  |                   |  |     |
|--|-------------------|--|-----|
|  | Op. 24.           |  |     |
| 1. { When the morning breaks . . . . .             |                   | <i>Morgens steh' ich auf }</i>               | 2 0 |
| 2. { Now hopes and fears . . . . .                 |                   | <i>Es treibt mich hin</i>                    |     |
| 3. { Where sunlight thro' branches . . . . .       |                   | <i>Ich wandelte unter den Bäumen }</i>       | 1 6 |
| 4. { My darling, oh, list . . . . .                |                   | <i>Lieb' Liebchen, leg's Händchen }</i>      |     |
| 5. Fair abode of all my sorrows . . . . .          |                   | <i>Schöne Wiege meiner Leiden</i>            | 2 6 |
| 6. Stay thy oar, thou rugged boatman . . . . .     |                   | <i>Warte, Warte, wilder Schiffmann</i>       | 2 6 |
| 7. On the Rhine . . . . .                          |                   | <i>Berg' und Burgen</i>                      | 2 6 |
| 8. First I felt near broken-hearted . . . . .      |                   | <i>Anfangs wollt' ich fast verzagen }</i>    | 2 6 |
| 9. With myrtles and roses . . . . .                |                   | <i>Mit Myrthen und Rosen</i>                 |     |
|  | Op. 25 "MYRTHEN." |  |     |
| 10. Dedication . . . . .                           |                   | <i>Widmung</i>                               | 2 0 |
| 11. The free mind . . . . .                        |                   | <i>Freisinn</i>                              | 1 8 |
| 12. The walnut tree . . . . .                      |                   | <i>Der Nussbaum</i>                          | 2 6 |
| 13. Some one . . . . .                             |                   | <i>Jemand.</i>                               | 1 6 |
| 14. { To sit alone . . . . .                       |                   | <i>Sitz ich allein }</i>                     | 2 0 |
| 15. { Bump not the flask . . . . .                 |                   | <i>Setze mir nicht }</i>                     |     |
| 16. The lotos flower . . . . .                     |                   | <i>Die Lotosblume</i>                        | 1 6 |
| 17. Talismans . . . . .                            |                   | <i>Talismane</i>                             | 1 6 |
| 18. Suleika's song . . . . .                       |                   | <i>Lied der Suleika</i>                      | 2 6 |
| 19. The Highland widow's lament . . . . .          |                   | <i>Die Hochländer Wittwe</i>                 | 2 6 |
| 20. { Song of the bride . . . . .                  |                   | <i>Lied der Braut }</i>                      | 2 6 |
| 21. { Chide me not . . . . .                       |                   | <i>Lass mich ihm }</i>                       | 2 6 |
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| 27. When thro' the Piazzetta . . . . .             |                   | <i>Wenn durch die Piazzetta</i>              | 1 6 |
| 28. The captain's lady . . . . .                   |                   | <i>Hauptmann's Weib</i>                      | 1 6 |
| 29. Oh how can I be blithe . . . . .               |                   | <i>Weit, weit</i>                            | 2 6 |
| 30. What would'st thou, lonely teardrop? . . . . . |                   | <i>Was will die einsame Thräne? }</i>        | 1 6 |
| 31. No one . . . . .                               |                   | <i>Niemand</i>                               | 1 6 |
| 32. { Out over the Forth . . . . .                 |                   | <i>Im Westen }</i>                           | 1 6 |
| 33. { Thou'rt like unto a flower . . . . .         |                   | <i>Du bist wie eine Blume }</i>              | 1 6 |
| 34. A message sweet as roses . . . . .             |                   | <i>Aus den vesülichen Rosen</i>              | 1 6 |
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Ritorno a'campi (The return home) ...	S. & C.	4 0

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It is of the Lord's great mercies, "Abraham" ...	S. & B.	2 0
Cast out this bondwoman ...	C. & B.	3 0

**G. A. MACFARREN.**

The fall of the leaf ...	S. & C.	3 0
O sweet summer morning, "She stoops to conquer" ...	S. & M. S.	3 0

Oh, it is sweet ...	ditto	M. S. & T. 2 6
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Ditto ...	ditto	S. & C. 2 6
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I say Madam ...	ditto	S. & T. 3 6
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By the soft lustre ...	ditto	T. & B. 4 0
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To guess at this distance ...	ditto	S. & T. 3 6
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To win a proud and wealthy bride ...	ditto	S. & T. 3 0
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Beam stars in yonder heaven ...	ditto	S. & T. 2 6
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Ditto ...	ditto	S. & C. 2 6
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There's a wondrous magic potion, "Jessie Lea" ...	C. & T.	4 0
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Silly youth, you sadly tease me ...	ditto	S. & T. 3 6
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Money, money ...	ditto	T. & B. 4 0
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You wicked Gipsy girl... ...	ditto	S. & C. 4 0
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**MOZART.**

Save me, O God, "Davide Penitente" ...	S.S.	1 6
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**S. PERCIVAL.**

Thee the voice the dance obey, "The Lyre" ...	S.S.	3 0
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**ANTON RUBINSTEIN.**

The Angel ...		3 0
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Birdie ...		2 6
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Wanderer's night song ...		2 6
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**CAMILLE SAINT-SAËNS.**

Now eve upon the hill descendeth ("Le soir descend sur colline," Barcarolle, composed expressly for Madame Viardot Garcia and Signor Gardoni ...		4 0
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**SCHUMANN.**

Four Two-Part Songs complete ...		5 0
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No. 1, Were I a bird, my love ...		2 0
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" 2, The fall of the leaf ...		3 0
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" 3, The queenly flower ...		3 0
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" 4, Constancy ...		2 0
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Gard'ner, thy tree am I ...	C. & B.	2 6
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**FERD. SIEBER.**

Spring of love ...	C. & B.	3 0
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**HENRY SMART.**

There was joy in heaven ...		3 0
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The Lord is my shepherd ...		3 0
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When brighter suns and milder skies ...		3 0
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Faint not, fear not, God is near thee ...		3 0
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The Sabbath bell ...		3 0
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When the weary are at rest ...		3 0
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Here may we dwell, "Bride of Dunkerron" ...		3 0
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Ditto ...	in D flat.	S. & T. 2 0
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Ditto ...	in B flat.	S. & T. 2 0
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Hark! those spirit voices, ditto ...	in D flat.	S. & T. 5 0
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Ditto ditto ...	in B flat.	5 0
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**SPOHR.**

The rainbow ...	S. & T.	3 0
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Children, pray this love to cherish ...	A. & T.	2 0
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Oh Lord, remember, "Last Judgment" ...	S. & T.	2 0
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Forsake me not, ditto ...	S. & T.	2 0
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Judah still the chosen nation, "Fall of Babylon" ...	S. & T.	2 0
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The portals of this holy, "Jessonda" ...	S. & B.	2 6
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Now for him I loved, ditto ...	S.S.	2 0
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Do not shun me, ditto ...	S. & T.	2 6
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**ARTHUR S. SULLIVAN.**

Honour, riches, marriage blessing, "Tempest" ...	S.S.	2 6
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| 4. From Yonder Vale and Hill ( <i>D'immenso giubilo</i> ) ... ..                 | From Donizetti's "LUCIA DI LAMMERMOOR."      |
| 5. Here we Rest ( <i>Qui la selva</i> ) ... ..                                   | From Bellini's "LA SONNAMBULA."              |
| 6. Onward to Battle ( <i>Squilli ecchegg</i> ) ... ..                            | From Verdi's "TROVATORE."                    |
| 7. Rataplan ( <i>Rataplan</i> ) ... ..   | From Donizetti's "LA FIGLIA DEL REGGIMENTO." |
| 8. The Gipsy's Star ( <i>Vedi! le fosche</i> ) ... ..                            | From Verdi's "IL TROVATORE."                 |
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| 17. See the Moonlight Beam ( <i>Non far Mottio</i> ) ... ..                      | "  |
| 18. On yonder rocks reclining ... ..   | From Auber's "FRA DIAVOLO."                  |
| 19. Happy and light ... ..   | From Balfe's "BOHEMIAN GIRL."                |
| 20. Come, come away ( <i>Ah! que de moins</i> ) ... ..                           | From Donizetti's "LA FAVORITA."              |
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